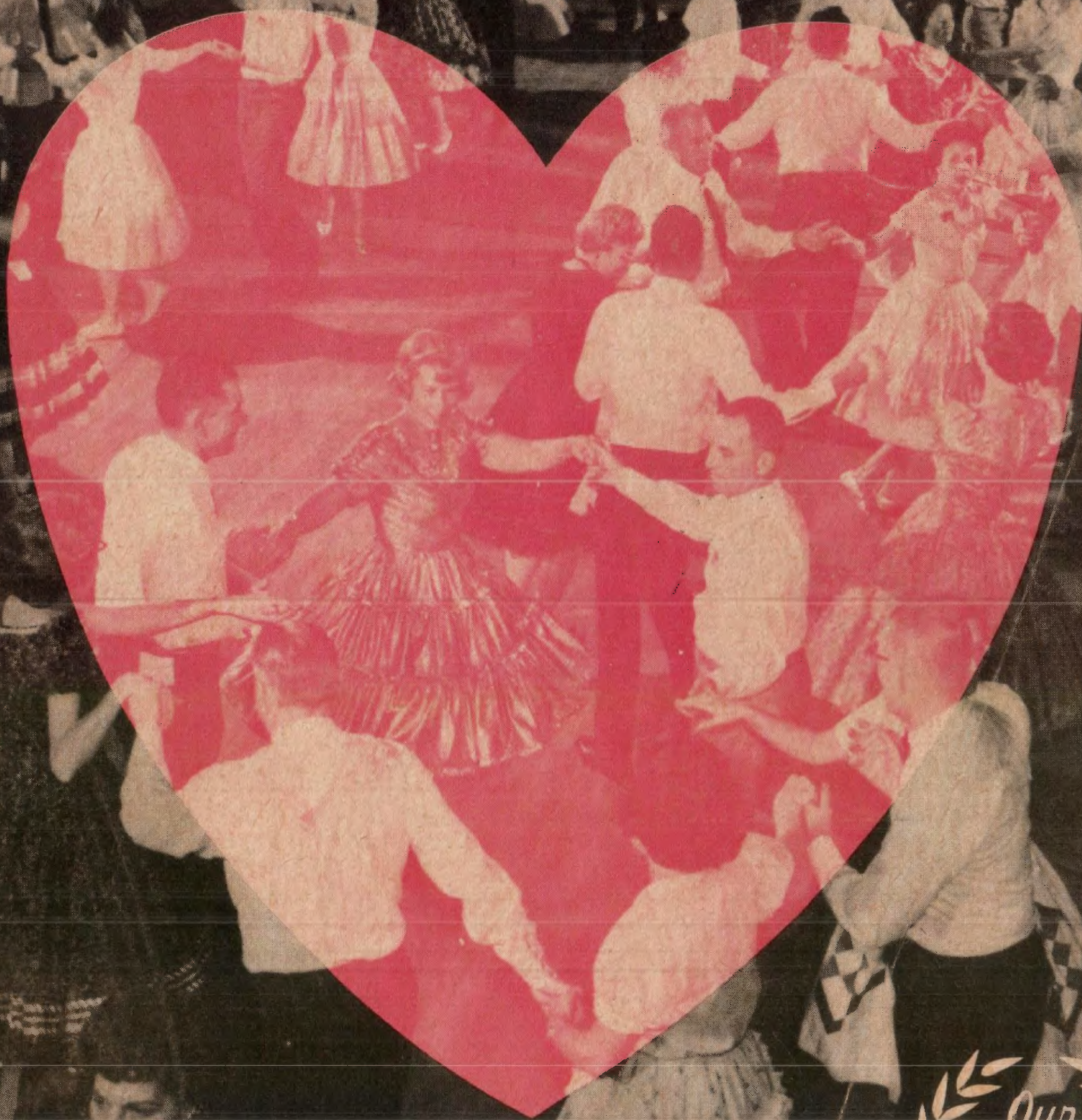


*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

FEBRUARY 1968

50¢ PER COPY





# ASILOMAR

THE OFFICIAL VACATION INSTITUTE of

*Sets in Order*

THE OFFICIAL MAGAZINE OF

## SQUARE DANCING

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JULY 28-31, AUGUST 1 and 2

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## From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We have been receiving the Sets in Order for about a year now and it has helped us in our dancing more than we can tell, as we are new at it.

Wm. Frank Potter  
St. Cloud, Fla.

Dear Editor:

With regard to the Style Series in the November issue of Sets in Order, a Double Swing Star Thru followed by a California Twirl when started by the heads is equivalent to *sides* lead to the right and circle four, side men break to a line. You had it pictured this way but the description had the heads leading to the right . . .

Harry D. Borger  
Hanover, Pa.

**Woops, how right you are! We sadly report this sometimes happens. Thanks for bringing it to our attention. — Editor**

Dear Editor:

. . . Your Square Dancers Guide is great. It is certainly handy when planning a trip. Keep it up. And Sets in Order seems to get better with each issue; it is invaluable when running a club or an organization.

Norm Osborne  
Editor, Happy Tracks  
Wichita, Kans.

Dear Editor:

Our club would like to exchange ideas with other university and college square dance clubs like ours around the U.S.A. Could you possibly furnish us with the names and addresses of universities with clubs or tell us how we could find out this information?

Mary Le Connolly  
Devils 'n' Dames, Ariz. State Univ.  
Box 91, McClintock Hall  
Tempe, Ariz. 85281

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. . . I have used the Sets in Order calendars  
(Please turn to page 50)

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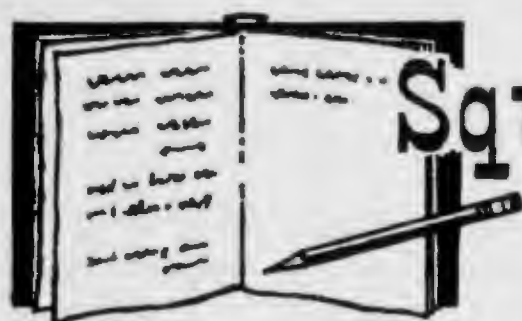
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# Square Dance Date Book

Feb. 2-3—Oregon Fed. Winter Festival  
Lane Co. Fairgrounds, Eugene, Ore.

Feb. 3—Cali Hoe Guest Caller Dance  
Hayloft, Asbury Park, N. J.

Feb. 3—Duck 'n' Dive Guest Caller Dance  
Rolla, Missouri

Feb. 3—Western Manitoba Fed. Workshop  
Dance, Riverside, Manitoba, Canada

Feb. 3—Northeast Kansas S/D Callers Festival  
Munic. Audit., Topeka, Kans.

Feb. 4—12th Ann. Winter Wonderland S/D  
Fest., Roosevelt Park H.S. Gym, Fergus  
Falls, Minn.

Feb. 4—Palomar Assn. Annual Jamboree  
Community Center, Oceanside, Calif.

Feb. 5—Omaha Callers Sweetheart Jamboree  
Sokal Hall, Omaha, Nebr.

Feb. 10—Guest Caller Dance  
Hayloft, Asbury Park, N. J.

Feb. 10—South La. Council Dance  
Baton Rouge, La.

Feb. 10—Whirlaway Jamboree  
Thermopolis, Wyo.

Feb. 11—Squaws & Paws 6th Ann. Winter  
Carnival, Waldameer Park, Erie, Pa.

Feb. 16-17—21st Ann. Valley of the Sun  
S/&R/D, Ramada Inn, Phoenix, Ariz.

Feb. 17—Duck 'n' Dive Guest Caller Dance  
Rolla, Missouri

Feb. 17—Happy Twirlers Guest Caller Dance  
Lincoln Jr. H.S., La Crosse, Wisc.

Feb. 23-24—4th Ann. Square Dance Festival  
Ector Co. Colis., Odessa, Texas

Feb. 24—Boots & Bonnets Festival  
Lander, Wyoming

Feb. 24—Guest Caller Dance  
Reeths-Puffer H.S., Muskegon, Mich.

Feb. 24—Enchanted Squares Guest Caller  
Dance, Wilshire Shopping Center, Roswell,  
N.M.

Feb. 25—12th Ann. March of Dimes Benefit  
Dance, Ranchland, Mechanicsburg, Pa.

Mar. 2—Jersey Shore Guest Caller Dance  
Hayloft, Asbury Park, N.J.

(Please turn to page 52)

## Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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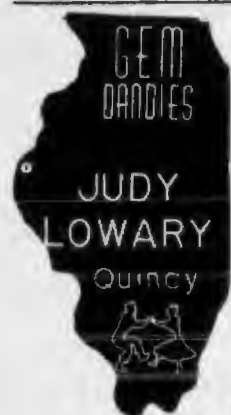


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### SINGING CALLS

**SHE'S GONE GONE GONE — Top 25157**

Key: E Flat Tempo: 127 Range: High HC

Caller: Reath Blickenderfer Low LG

Music: Western 2/4 — Banjo, Piano, Guitar, Bass, Drums

**Synopsis:** (Break) Ladies chain — roll away — circle — allemande — forward two and thar star — shoot star — turn thru — swing — promenade (Figure) Heads square thru — corner do-sa-do — ocean wave — all circulate — right and left thru — dive thru — substitute pass thru — corner swing — allemande — promenade.

**Comment:** Good music and standard dance patterns. Rating: ☆☆

**SNOWFLAKE — Bogan 1209**

Key: C Tempo: 127 Range: High HC

Caller: Jim Hore Low LC

Music: Western 2/4 — Guitar, Trumpet, Organ, Trombone, Drums, Bass, Saxophone

**Synopsis:** (Break) Ladies chain — circle — roll a half sashay — circle — roll a half sashay — allemande — do-sa-do — allemande — promenade — (Figure) Heads promenade half — lead right circle to a line — half sashay — pass thru — U turn back — circle — allemande — do-sa-do — swing corner — promenade.

**Comment:** Good danceable music and conventional dance patterns. Rating: ☆+

**THAT'S WHERE MY BABY USED TO BE—Blue Star 1820\***

Key: E Flat Tempo: 130 Range High HC

Caller: Marshall Flippo Low LE

(Please turn to page 62)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

### HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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Square — I'll Come Runnin'

**Scope #508 —**  
Square — Swing at Square Dance Hall

**Sunny Hills #5001 —**  
Rounds — Happy Polka/Hour Waltz

**Old Timer #204 —**  
In the Arms of Love

**Balance Hoedowns #407 —**  
Swingin' Dan/I've Got a Gal

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# FEATURE FASHION



A functional but very attractive square dance dress in black and white "grandmother print" is worn here by Gay Hogan, La Crescenta, Calif. The dress has a trim of white ric rac, the waistline dips to a "V" in front and the skirt is finished with a wide ruffle. The sleeves show the influence of the European "dirndl" dresses. Gay designed and made this dress.



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### **SQUARE DANCERS HOLIDAY IN EUROPE** **August 26-September 16, 1968**

If you'd like an extra copy of the itinerary or additional ones for friends, write Square Dancer Holiday in Europe, 462 N. Robertson Blvd., Los Angeles, California 90048.







# AS I SEE IT

bob osgood

February 1968

**A**LL OF YOU WHO BELONG to square dance clubs which only meet when there is a fifth Thursday in February, take heart—this is your month! The peculiar tendencies of the Gregorian calendar, which gifts us with a bonus day every four years, allows us the 29th day this month which undoubtedly will be the inspiration for Sadie Hawkins type leap year dances all across square dance land.

As nearly as we can remember, we had only one personal acquaintance, Dick Cochran, back in the eighth grade who had a birthday that fell on February 29th. One might suppose that Dick was the target of much kidding and a great deal of sympathy. Kidding, yes; sympathy, no. His relatives, pitying him for rating only one birthday every four years, devised all types of pseudo birth dates, ranging from February 28th and March 1st to “unbirthday parties” sometime in the summer.

As a matter of fact, Dick was the only school buddy we recall who could proclaim just about any day he wanted as a suitable time for a birthday party.

So, you single ladies, if the old custom still holds true, this year is *your year*. You bachelors, now is the time to take to the hills.

## Who Is A Caller?

**W**E’VE HAD ALL TYPES OF CONVERSATIONS based on what it takes to be known as a caller. Perhaps the best definition and certainly the simplest, is “one who calls”. In other words, a person does not have to attend callers school, subscribe to umpteen different callers services, and own several hundred dollars’ worth of public address equipment in order to be known as a caller. The fact that he stands up in front of a square of eight dancers, or more, and gets across to them what they are supposed to be doing, would fill the minimum requirements of the definition.

Usually other names come into the conversation; commercial, professional, name caller, national caller, recording caller, traveling caller, etc. Just what do they all mean?

Titles mean relatively little in square dance calling as you have probably already discovered. Some mighty fine callers are perfectly happy calling for one or two small home groups. They have no desire whatsoever to pack up mike, monitor, and records, and hit the touring trail. So, it is rather by choice than by degree of excellence that a caller selects a pattern for his calling experiences.

Because calling is just one phase of square dancing, we say that once a caller has picked up the microphone and started to call, he has left the *amateur* ranks and has accepted *professional* square dance responsibilities. A caller’s stature will not necessarily increase merely by exercising his calling abilities in other communities across the nation; but by traveling to festivals and becoming an entity in areas outside of his own, he may be referred to as a *national* caller. If he can afford the time to be away from home, family, and business, and hit the calling trail, he is often referred to as a *traveling* caller. His longevity on the traveling circuit will depend on his ability, popularity, and his desire for this type of existence.

At one time, there were relatively few who rated the title *recording* caller for it wasn’t too many years ago that only a handful of recording companies were in existence. Now, with new labels coming in every year, there are probably a minimum of 100 callers making records, and another several hundred who have turned out at least one record in their calling lifetime. While a certain amount of importance has been placed on this segment of calling, anyone who stops to think of it will realize that almost any caller with the desire to make a record can, by hiring a studio and a few musicians, produce a record at not too great



an expense.

The elite of square dance calling, if there is such a thing, would therefore be that group of callers who are in greatest demand for festivals, square dance vacation institutes, and out-of-town club dances. Most have made recordings, written articles which have appeared in square dance publications, taught a caller's course or helped in training new callers, and by virtue of all this activity, coupled with superior ability and an excellent attitude have become "the stars" in the square dance galaxy. ☆ ☆ ☆

This month we inaugurate a new series of dialogues directed to those people who have a desire to call square dances. Such leaders as Bruce Johnson, Ed Gilmore, and Bob Van Antwerp, all of whom have been active in caller-leadership training, have given their answers to several questions most frequently asked by those interested in becoming callers. We think you will enjoy this first in a series entitled "So You Think You Want To Call", which begins on page 14.

In coming months Sets in Order will cover the progressive steps that would be included in a basic caller's course. Only instead of referring to just the thoughts of one leader we will bring you the opinions in dialogue form of some of square dancing's finest caller-dance galaxy. ☆ ☆ ☆

Are you dancing more and enjoying it less? Perhaps you are one of those who have suddenly come to realize that you are not actually dancing to the music as much as you would like to be. Perhaps as a caller you would like to learn what it means to call to the musical phrase.

A number of years ago Sets in Order presented a series of articles written by Terry Golden on the subject of phrasing. His instructions are just as pertinent today as they were then, and are being reprinted (see page 22) as part of Sets in Order's 20th year anniversary re-print series. We think you will enjoy the article. ☆ ☆ ☆

Are dancers interested in the same things that callers are interested in? The answer would have to be a big YES and NO. Probably not all the non-callers are interested in reading the dance material in the eight-page workshops each month. However, we feel that the special

articles geared to callers are just as interesting to those who have no calling ambitions whatsoever. We feel that informed dancers, knowing something of the responsibilities faced by callers, will become better club officers; better festival chairmen; and in general, just better all-around square dancers.

Because dancers have special interests, we have collected a series of "pet peeves" which dancers have sent to us from time to time, wishing that they could be passed on to callers. The first in this series, on the subject of Arky style dances, is on page 71.

### *The Subject: Basics*

AS TIME GOES ON IT'S NOTICEABLE that there are fewer and fewer actual changes in the existing list of basics. This isn't to say that there aren't continual new exploratory and experimental movements being introduced, for indeed there are. But by simply stepping back a bit and viewing the entire activity in perspective, we discover that those movements which tended to be the standard basics several years ago are still with us to a large degree, today. On the other hand, a majority of experimental movements introduced during the past two years seem to have faded from the scene.

We are primarily interested in obtaining the nearest thing to a *permanent* standard list of basics. Once this is decided upon, the list will appear in a Sets in Order handbook devoted to the basic movements. The next edition, which very conceivably could set a permanent standard for the future, is slated for September 1968. Your suggestions on those movements which fit the definition of a basic (you'll find it with the Experimental Lab on page 94 of this issue) will be appreciated.

If there were such a thing as a pattern to all of this, it would seem that square dance movements fall into these three categories: *First* would be the ground roots material. The terms, such as Box the Gnat, Swing Thru, Allemande Left, etc., which coin a definite term. *Second* would be *named combinations*, many of which, with excellence of calling, can be delivered directionally, using the already accepted terms. *Third* are the gimmicks, or patterns which have value but seem to defy directional calling. Such a movement as the Grand Square where the heads do one move-



ment while the sides do another, would be an example.

Our deadline for the 1968-69 Basic Movements Handbook will probably be sometime in May of this year. In the meantime, those who have volunteered to help on the project are earnestly seeking opinions and viewpoints which will help in making the most usable list possible.

### *Ambassadors of Good Will*

ONCE AGAIN, ON LABOR DAY this year, square dancers from all parts of Europe will gather in Germany for their fourth annual all-Europe Square Dance Convention. The 1968 site is the Ramstein Air Base, located just 30 minutes by autobahn from Mannheim and Heidelberg.

Once again a contingent of 100 square dancers from all parts of the United States and Canada will take part in the activity and top-notch leaders from this side of the Atlantic will join with square dance callers and teachers in Europe to present one of the most unusual square dance events imaginable.

Since 1961 the American Square Dance Workshop has hosted square dance junkets abroad, and to date, there have been 12 wonderfully successful tours covering all of Europe, Scandinavia, South Pacific, and the Orient. These tours, made up entirely of square dancers, have been unique in many ways. Though they are not actually square dancing trips, in that we spend the majority of the time in visiting the places and the people of other countries, we do manage to get in some fine square dancing and make friends with people all over.

More than once residents of other countries have said that square dancers make by far the finest representatives for their country, and we're not going to disagree.

The planned square dance parties in the beautiful halls in London, playing host to square dancers from all parts of Great Britain, will always stand out as something special to us. The square dance party at Green Park School in Tokyo, with the Japanese square dancers as our companions, was an event long to be remembered. Dancing in a castle in Heidelberg, at an Air Force Base in Spain, in a beautiful hotel in the Philippines; these dances, carefully planned with the dancers overseas, *just couldn't be beaten.*

However, the events that stood out as being most exceptional to all of us, were the impromptu affairs dreamed up on the spur of the moment. There was the lawn party at a beautiful estate just outside London. All members of the family, servants, bus drivers, neighbors, and all, took part in the fun. There was the square dance with the Italian boys and girls at a bus stop just outside of Rome, the never-to-be-forgotten dance to keep warm on the deck of the fjord steamer in Norway, and the nine squares who had a ball on the after-deck of the steamer tied up in the port on the island of Rhodes.

More recently, the group headed by Don and Marie Armstrong, which covered Tahiti, Fiji, Australia, and New Zealand and served as a fore-runner to two similar trips coming later this year, set some sort of record for square dancing across the Pacific. They danced with the natives in the islands, appeared on television shows, and, at the drop of a hat, squared up in a mountain resort in the Alps of New Zealand with the snow piling up from a storm outside. They danced with the square dancers in Sydney, enjoyed a dancing "barbeque tea" in Melbourne, and had a wonderful dancing evening in Christchurch, each dancer personally making friends with his counterpart in the land down under.

It's true what they say about square dancing. *It is fun!* But it certainly is a lot more than that. Those who have shared in one of these experiences sincerely feel that they have an opportunity to project an image of their country that is wholesome and far more realistic than most images portrayed by films, television, and yes, even by our professional diplomats. Square dancing is a people-to-people project — set to music.



Here are the Happy One Hundred who traveled together through Europe last year on the annual American Square Dance Workshop Junket. They had an absolute ball!



*Have you ever thought that it might be fun to take up Square Dance Calling? Here is the first in a series of conversations with leading teachers and caller-coaches. This month is the curtain-raiser and answers many of the typical questions which come to the mind of an enthusiastic square dancer.*

# DIALOG SO YOU THINK YOU WANT TO BE A CALLER?

**ED GILMORE • BRUCE JOHNSON • BOB VAN ANTWERP**

**W**HAT MOTIVATES A CALLER just beginning? What inspires him to try it at all? With these basic questions in mind the editor of *Sets in Order* sat down at a mythical "square table" with three very knowledgeable hands at the business and shot probing questions at them. Here are the stimulating answers, starting from the first question —

**What are some reasons for taking up calling?**

Bruce Johnson started off the replies: "One of the most bona fide reasons for taking it up and the reason a lot of people do take it up, is because nobody else is around and, in order for square dancing to continue, somebody has to call.

"Another reason may be an unprintable one but I can't help but think that in many instances we have individuals who have never achieved any kind of success and all of a sudden they find that they can stand up and recite words and have the focus of attention. Other people see them at last and suddenly they have become important. This focus of attention is one of the attractions; unfortunately it is also one of the big problems in calling — because some people let it run away with them.

"A third reason, not a very valid one, is because they think they are going to make some money at it. Calling would be a real nice supplement, say an avocation, for the person who decides exactly how much calling he wants to do and limits himself to that. In that way it would pay for itself."

Bob Van Antwerp takes up the same question: "What a lot of guys tell me is that they want to take up calling as a hobby and I don't believe this. They want to do it because they think there is monetary value in it, for one. They may deny it but that's their goal even tho', as Bruce says, they're kind of deceiving themselves.

"I think the real crux of wanting to become a caller is to be before the public, as Bruce also pointed out. The new guy enjoys being before people and being part of a growing type of activity as a leader. He wants to try and find out if he can be a leader.

"Some people start to call because they've been pushed into it. Some would rather instruct than call and there is a lot to that, too. Many callers, because they have been exposed to square dancing, feel they have a lot to offer and they want to share their fun with somebody else. They feel they can do it best thru teaching."

Ed Gilmore comes in with his thoughts: "Most callers will take it up for their own personal reasons. Usually their desire is to be the man up front, to get the attention, as the other boys have mentioned. They admire the caller and, seeing him up there, think they'd like to do it and be admired. If they'd stop and think about it, the caller's job is to be of service to the dancer where very often the new caller thinks it is just the other way around. He thinks the dancers are there so that he will have someone to call to — for the benefit of the caller. The caller's job is really a job of



service to the dancers and, as such, can be very satisfying. There's a feeling of achievement and making people happy.

"Oh yes, and money does enter into this, too. 'I can make a certain amount of money on the side,' they tell themselves. They figure it would be a nice, pleasant way to pick up a little extra cash.

"There is a third reason, tho', that Bruce and Bob have not mentioned, at least from this viewpoint. Calling looks to be something a person can do without training. It looks like something he can do without spending a lot of preparation to develop a skill. On the surface, it appears to be something where you can assume a position of leadership easily."

What are you getting into when you decide to be a caller? What do you have to consider?

**Gilmore:** Well, as I said, *on the surface* it appears that it's easy to be a square dance caller. But on the contrary it requires a great deal of skill, a great deal of study and much preparation to have any degree of success. It's continuous work. I've been working at it 20 years and I'm still working at it all the time. To me, that's fun, and thoroly enjoyable. But even the hard work doesn't always pay off. A new caller has to realize he is letting himself in for a lot of disillusionment as to making a lot of money and he had better be ready for tremendous effort and work and study.

**Van Antwerp:** Yes, and he'd better realize that he has to be an all-around psychologist, going to get into so many different situations that he has to be an all-around psychologist, minister, psychiatrist, etc. He has to stand by and listen to people's problems and try to help with the best advice he can. Also, he'll find friction — politics, etc. — and he'll have to know how to handle this in order to survive.

He'll get into some expenses he hadn't planned on, equipment that doesn't come cheap. And — very important — he's going to be faced with having to decide between family and an engagement, sometimes — which to put first.

**Johnson:** That family angle is an important one. A family man has to realize that square dancing can bring families together, but square dance *calling* does not. If anything, it makes extreme demands on the wife and family of

the caller. He has to spend time away from the family in order to practice his calling trade and there is often resentment. It is a prime thing to take into consideration.

Let's talk remuneration a little bit more specifically. I don't mean just money but personal satisfaction as well.

**Van Antwerp:** At first the new callers might as well expect that it will be personal satisfaction because it will be quite some time before they get any money. They might have to take P.T.A. jobs, church socials, patio parties, just to get people to listen. I think too many callers have gone down the drain because they expect to walk into a group and get \$35.00 to \$50.00 the first two or three nights they call. It's the wrong approach. You have got to go for the personal satisfaction. I tell my group it's my privilege to have people come out and pay to listen to me call a dance. If a caller gets the feeling that the dancers can't do without him, he'd better hand over the mike to somebody else right now.

**Gilmore:** At best square dance calling is a self-supporting hobby that sometimes makes a small profit. You can make a profit as an avocation if you really excel and are in demand. However, the same amount of effort put into going out evenings and selling insurance or something would probably make a lot more money.

The personal satisfaction I have been involved in for a long time. It comes back to the feeling of achievement in introducing people to a whole new world of fun and fellowship thru square dancing. It's great to know that your effort results in people escaping from their problems for a period of relaxation.

**Bruce:** It is satisfying, all right, to be the one who can offer enjoyment to the floorful of dancers. This is especially true of the teacher who can watch them grow and expand and see their whole personalities change. And it had better be. Callers have not had much of a raise in the past 15 to 20 years while the prices of equipment, records, etc., have all gone up. Sometimes it costs more to pay for a baby sitter than the caller will make in an ordinary evening of calling.

What about the time involved if you want to be a caller? Is there a formula about the



amount of study time as related to the actual time behind the mike?

**Bruce:** Oh brother! I don't know that there is any actual formula but it's one of the things that could well be studied. From my own standpoint, I'd guess that the time in front of the mike would represent, at maximum, about one-third of the total time spent preparing to be there.

**Van Antwerp:** Let me tell you, as far as I'm concerned I never get the feeling I'm really ready. I'm always having to work at it. I keep thinking I should be doing something to make myself a better caller. Generally speaking, I think a caller of two years' experience, if he has ability, might be out on the road and calling. But that doesn't mean he'll stay on the road.

As for the time involved in preparing for one evening's dance, if you take the caller preparing for his first 3-hour dance, he'll have to put in months of preparation. I say *months*. Before he takes that mike in front of a group of people he should be so well-prepared that he can perform to the degree that the people are expecting of him.

**Gilmore:** If a caller is a man holding down a full-time job, leading a reasonably normal life, he can probably book 3 nights a week of calling and do it well. It would take every bit of spare time he could find during the week to prepare himself for three evening programs. Now, this is not necessarily the brand new caller Bob is talking about but the caller who has gotten into the swing of it.

**What about specific financial output?**

**Johnson:** Your initial investment can be fairly high. Sound equipment is pretty stiff nowadays as the dancers have become sophisticated enough to expect the caller to have the best.

**Gilmore:** The expense usually eats up about 90% of everything the caller gets. He has to consider the cost of records, equipment, clothes, transportation, wearing out automobiles. He also has to subscribe to magazines, attend institutes, etc.

**Van Antwerp:** Let's mention actual money. Figure an average of 25 records. That's basic and you can figure \$1.50 a-piece. You do the arithmetic. A mike will be about \$40.00 An

amplification system will run you \$150.00, even a used one. You probably already have the "western" clothes but you have to keep them up; to buy books; to join a callers association so that you can receive some notes with material. You have to carry insurance, buy round dance records. You can just add it up to about \$500.00 to start with.

**What responsibilities does a person have to face when he takes up this job of calling?**

**Gilmore:** If a caller expects to be successful, he must assume the responsibility of being a leader in the activity. The success or failure of the program will depend almost entirely on him — as well as the success of the clubs that he serves. Club officers come and go; in his continuing position the caller becomes necessarily the principal leader. As such, he has a very great responsibility to see that square dancing continues.

**Johnson:** He also has a moral responsibility! When we undertake to teach somebody to square dance, for instance, and we have only one square, I feel a personal obligation to teach them until they are capable of going out somewhere else to dance. If this means I have to spend 20 weeks with one square, so be it. It is my job to do — and I'll do it.

**Van Antwerp:** You have to analyze your own self to some extent. You ask yourself, "Do I want to face this job, keeping in mind that I may receive nothing out of it *except* my personal satisfaction?" You have to be sure — in your heart and soul. Then you have to take on the responsibility of providing for these people a recreation that they do not have to come to you for. They can go bowling or golfing but it's up to you to give them what they can enjoy in square dancing. You also have to ask yourself, "Is what I'm giving them the best for the *overall picture* of square dancing?" You have to be responsible enough to put some things aside and say, "I think this is the best for the dancers and for square dancing."

**Next month we'll assume that you want to try your wings as a caller. Just what should you know? What are some of the prerequisites? What do you do first? Again, your answers will come from some of the activity's top notch leaders.**



# THE DANCER'S *Sets in Order* WALKTHRU

## ONE HOBBY LEADS TO ANOTHER

IT'S ALWAYS EXCITING TO LEARN of square dancers who are so enthusiastic that they seek out opportunities to present their recreation to the general public. Such a person is Esther Glisan of Sacramento, California. Not only is she an active dancer (her husband currently is president of their local club, All Squares) but she spent many months in putting together a second square dance club — in miniature.

### 17 Dancing Dolls

The accompanying photo gives evidence of the patience and ingenuity which went into this project but certainly much of the work will have to be imagined. More than a year ago Esther gathered seventeen different dolls, from 10" to 12" in height, and began dressing them in appropriate current square dance styles. Couples were attired in matching outfits. Each girl wore a lovely square dance dress, a petticoat, pettipants and flat slippers. The men donned western pants and shirts, boots, belts with silver buckles, towels on holders and various types of western ties.

Each of the two squares of dancers was mounted on a slowly revolving platform with the dolls held upright by a metal rod up one leg. Each dancer can be pivoted to different positions and the arms and legs are all movable.

In addition to the dancers, Mrs. Glisan included "a club caller — Mr. Friendly" who stands on an eight-inch stage, 9" deep by 24" long. He, too, is dressed properly and as becomes all callers, he holds the omnipresent microphone in one hand. On a small table beside him is a scale-model turntable and amplifier, a miniature case containing his records and a notebook with his program for the evening. A speaker stands at one end of the stage.

Not only does this display decorate all home club dances but it was entered in the Hobby Section of the 1967 California State Fair and danced off with second prize.

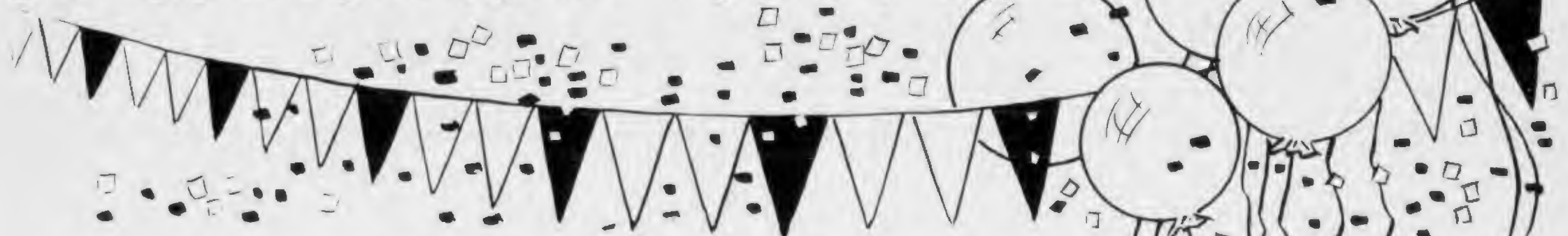
Mrs. Glisan is now working on two additional squares of "little people" who will be invited to join the club as they are ready.

They look like  
the real thing  
don't they?  
These dolls form  
an eye-catching  
display for our  
favorite activity.  
—Pix by Pud



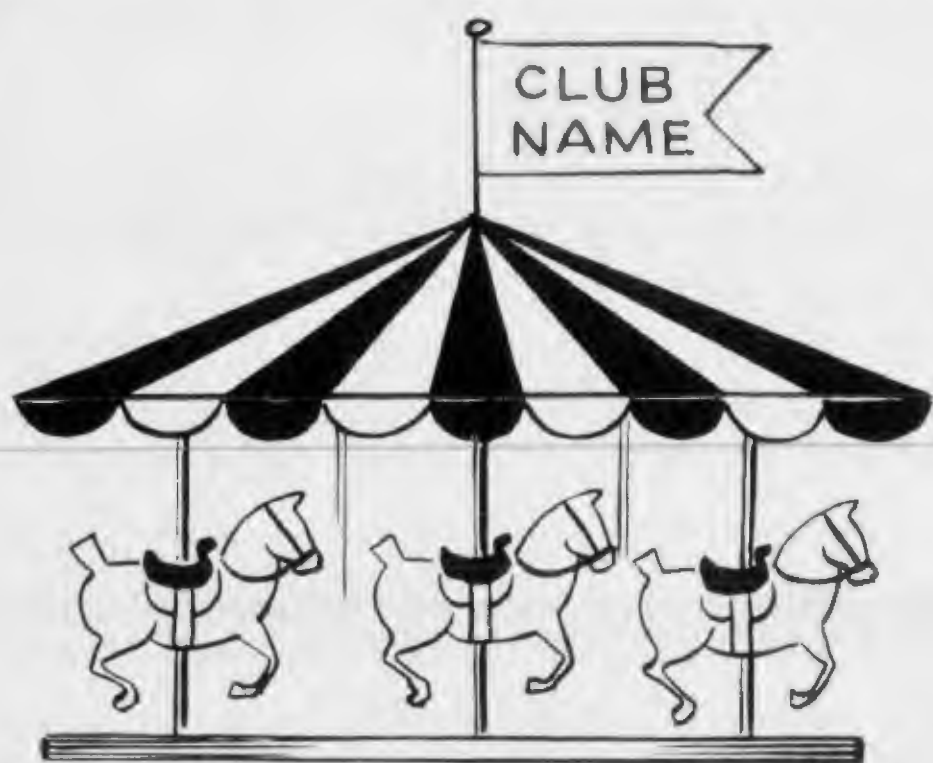


# The WALKTHRU Club Project: A CARNIVAL PARTY



Here is the first in a series of idea-projects built around Club Party themes. The ideas are just samples of what your committee may dream up — we don't pretend to do a complete job. Use your own ingenuity and adopt as much — or as little — as you wish. The involvement of club members is insured in something as ambitious as this. — Editor.

**T**HE VERY WORD — CARNIVAL — invokes mental images of color, gaiety, snappy music, lots of activity. So this square dance party must bring all this to life. The first impression of the dance will be the invitations you mail out.



## Invitations

Use a variety of brightly-colored craft paper for the background. A carousel or merry-go-round topped with a pennant bearing your club name will be on the right-hand side of the invitation. Following the design shown here, the carousel can be inked in by hand or a stencil may be cut and it can be mimeographed. The remaining space on the left will list the name of your party, the date, time, cost, caller and whether this will be a costume affair.

## Decorations

Any recreation hall magically can become the inside of a circus tent or a sideshow by hanging gigantic-sized cutouts along the walls. Enlarge the scale figures shown onto wrapping paper, cut out and colorfully finish with poster paints. Check your local art, book, or five-and-ten-cent store for circus posters to display at the entrance of your hall. Hang vivid-colored cloth or paper triangular pennants across the ceiling of the hall with lengths of confetti hung between and an over-sized cluster of balloons gathered in the center.

## Refreshments

Track down (through your Parks & Recreation Department, your local schools, stores or club members) a cotton candy or a popcorn vending machine and have this dispense its wares in one corner of the dance hall. Depending on the affluency of your treasury, these snacks would be free to your guests or would be available at a minimum charge. If neither machine materializes, cover a small rectangular table with red and white striped fabric, hanging it over the sides to touch the floor, and offer peanuts and popcorn from huge bowls.

For more substantial fare, serve your guests the "results" of your pie-baking contest, which is a fancy way of saying you're having a variety of home-baked pies (furnished by the ladies of your club).



Have three extra small-sized pies on hand for a pie eating contest. Select three stalwarts, fasten their hands behind their backs, cover each person with a generous-sized apron or sheet, place the pies on a table and give the signal to proceed.

### Entertainment

Remembering the wide variety of performers connected with a circus and the booths and games available at county fairs and carnivals, select those items which best suit your hall facilities and your members' skills. Look for these talents: A magician to do two or three short tricks; a member with a talented dog to perform a couple of stunts; a ballet or acrobatic dancer; the club's tallest and shortest members (to portray the giant and midget of the circus); a sword swallower (someone who can fake this act); the perennial clown (your happiest club member who'll enjoy dressing the part and being just plain silly and fun all evening). Let your club caller be the Circus Barker. He can introduce his own tips and rounds as he pleases as well as introducing the entertainment in a grand manner.

If you wish to include booths at the dance, think towards such favorites as: the Kissing Booth (the ladies or gentlemen pay for the favor of a kiss, personal or chocolate); the Fishing Booth (fishing lines dropped behind a screen are rewarded with a prize); a Throwing Concession (tennis balls thrown at plastic milk bottles — pingpong balls thrown into small dishes — pennies onto a numbered board — darts at balloons — hoops tossed around

## The WALKTHRU

pegs, etc.); the Guess Your Weight Booth (if the attendant comes within five pounds of your weight you pay a penalty; if he misses you win a prize) and on and on.

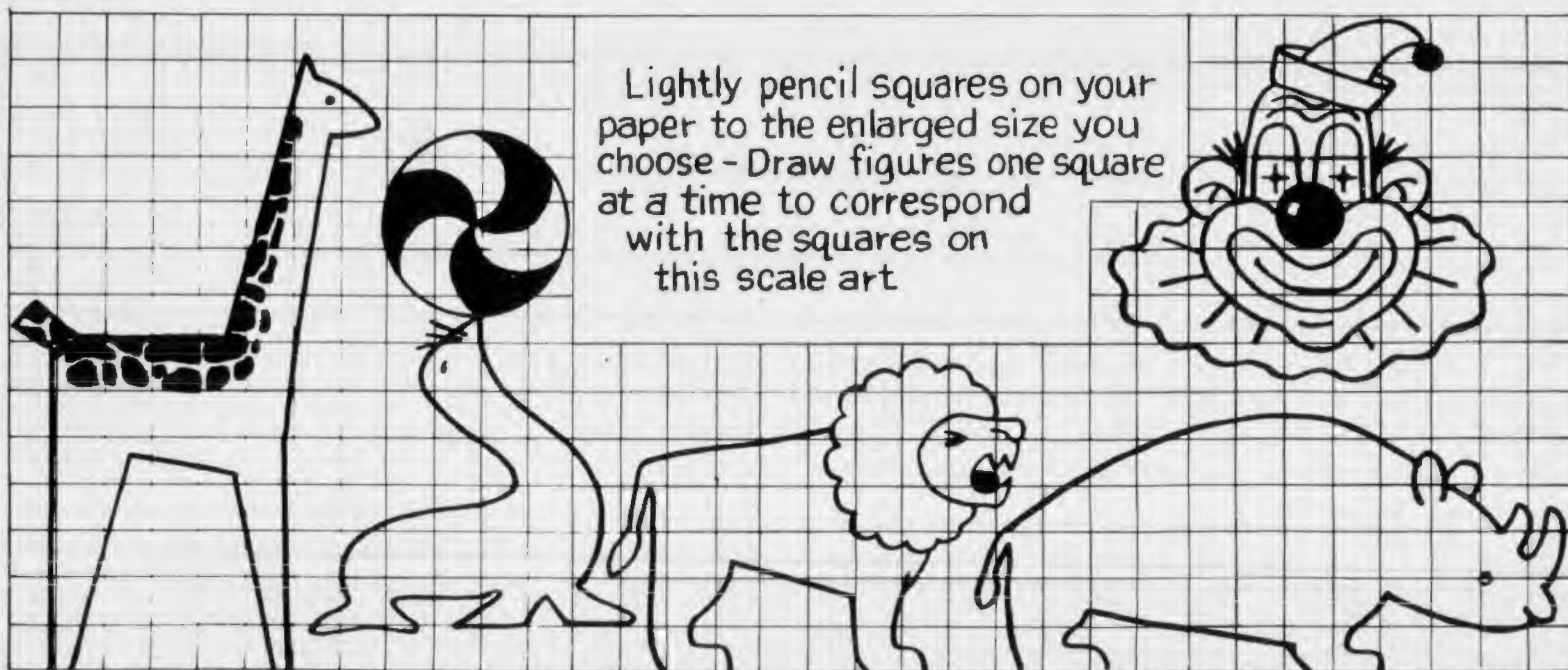
Booths require several weeks of pre-assembling as well as constant manning at the dance. In addition, prizes must be considered. Should you include booths, consider the value of selling script or tickets, 10¢ each or 3/25¢, so that only one person or location need keep track of cash and those club members handling the booths can be free of money problems.

### Program

Your caller can best design the evening of dancing and as long as he knows in ample time the theme and entertainment of the party, he can work special numbers into the outline. A suitable square he might consider is "Where is the Circus", Windsor 4870.

A simple mixer which can be taught quickly and enjoyed by all is On the Carousel (Shaw #242-4). In addition, provide the caller with a selection of appropriate records to use between tips. Any record catalog will furnish a wealth of suggestions of circus and calliope music.

So — hurry, hurry, hurry, the carnival has come to town and you and your square dance friends are going to have a ball!





## PLANNING AHEAD

PERHAPS ONE OF THE MOST FAMILIAR gags of today uses two words, Plan Ahead, which are printed on a card that is too small so that the final d is dropped a half-line below. As humorous as this is, unfortunately it tells a true story too often.

Square dance parties, like any other activity, be it a PTA get-together, a Rotary program, a college reunion, etc., require careful planning in ample time prior to the big day. But pre-planning can only be successful if it is put down in black and white. Mental notes are easily forgotten and even if remembered cannot be conveyed to anyone else unless this person with the fantastic memory is available 100% of this time.

The steps to careful pre-planning are:

1. List everything you and your group can

think of which must be completed for your party. This should be jotted down first in rough form.

2. With a calendar in front of you, work backwards from the date of the party, putting each step into its proper place.

3. Appoint individual committee chairmen.

4. Type or mimeograph enough copies of the schedule so that each person involved has one. If it is a small committee, the schedule could be hand-written, but be sure it is legible.

5. Leave enough time for the unexpected to occur and to be handled.

Realizing that you would substitute actual dates for the weeks or months listed under Timing, here is a skeleton outline of what a party schedule might look like. A more detailed description of each job would be filled in for your event.

### SAMPLE SCHEDULE

<i>Timing</i>	<i>Chairman</i>	<i>Job</i>	<i>Completed</i>
6 Mos. (Before party)	All S. Brown	Decide on event, committees, budget. Set schedule. Obtain hall.	
3 Mos.	J. White	Plan decorations.	
2 Mos.	B. Tree	Design invitations; Check over mailing list.	
	M. Young	Decide on refreshments; sign-up sheet for home-made food.	
	B. Whot	Plan program & entertainment; work with caller.	
3 Wks.	All	Meeting to check overall plans.	
	B. Tree	Mail invitations.	
	J. White	Arrange for decorations to be placed in hall.	
	M. Young	Order any food not donated.	
2 Wks.	B. Tree	Make name tags, if needed.	
1 Wk.	J. Baker	Follow-up invitations, or where needed by phone.	
The Day (or day before)	J. White	Decorate hall.	
	B. Whot	Be sure all props, costumes, etc. are on hand.	
	M. Young	Pick up all food.	
	B. Tree	Have registration and welcoming committee at door.	

Remember these individual committees in most instances will be working from the beginning of the planning to the end, not just at the dates posted in the schedule. These times are merely guideposts to make certain nothing is overlooked.

To further insure that everyone knows what is going on and what is expected of each person, a committee list and job description should be made and distributed. It might be

well to note at the bottom of such a list that the clean-up committee includes everyone.

While each party may include additional or different plans, depending on its type, size, locale, etc., the idea of have the "necessities" listed, has proven time and time again to be a life-saver. When the complete picture of any party can be seen, then any changes or problems which might arise can be taken care of more comfortably.



# DENVER SQUARE DANCERS

## PRODUCE A TRAINING SEMINAR

**S**QUARE DANCER AND CALLER ASSOCIATIONS are in a remarkably good position to do really progressive things for square dancing and its future. The Denver Area Square Dance Council and the Denver Callers Association joined forces last September with just this purpose in mind. They presented a *free* Officers' Training Seminar, open to all club officers, publicity people, news reporters, representatives and interested callers.

When the seminar was first conceived in early 1966, a questionnaire was prepared for member clubs to complete. Answers to the question, "What would you like to see on the agenda?" formed the building blocks for the seminar. The subjects were so varied it was made a 4-hour session, liberally broken into with coffee time and stretch periods.

Subjects covered included the familiar, "Why Organizations?", "Square Dance Publications", "Your Caller and Club Program", etc., but with a difference. They were so well-presented that when the over 330 participants were seated not even a rustle of paper could be heard, they were so captivated.

A seminar booklet had been prepared, containing the complete panel program and constituting a "take home" item which can be most helpful as a continuous reference piece.

In announcing the seminar, about six weeks ahead of the date, a check-off postcard was

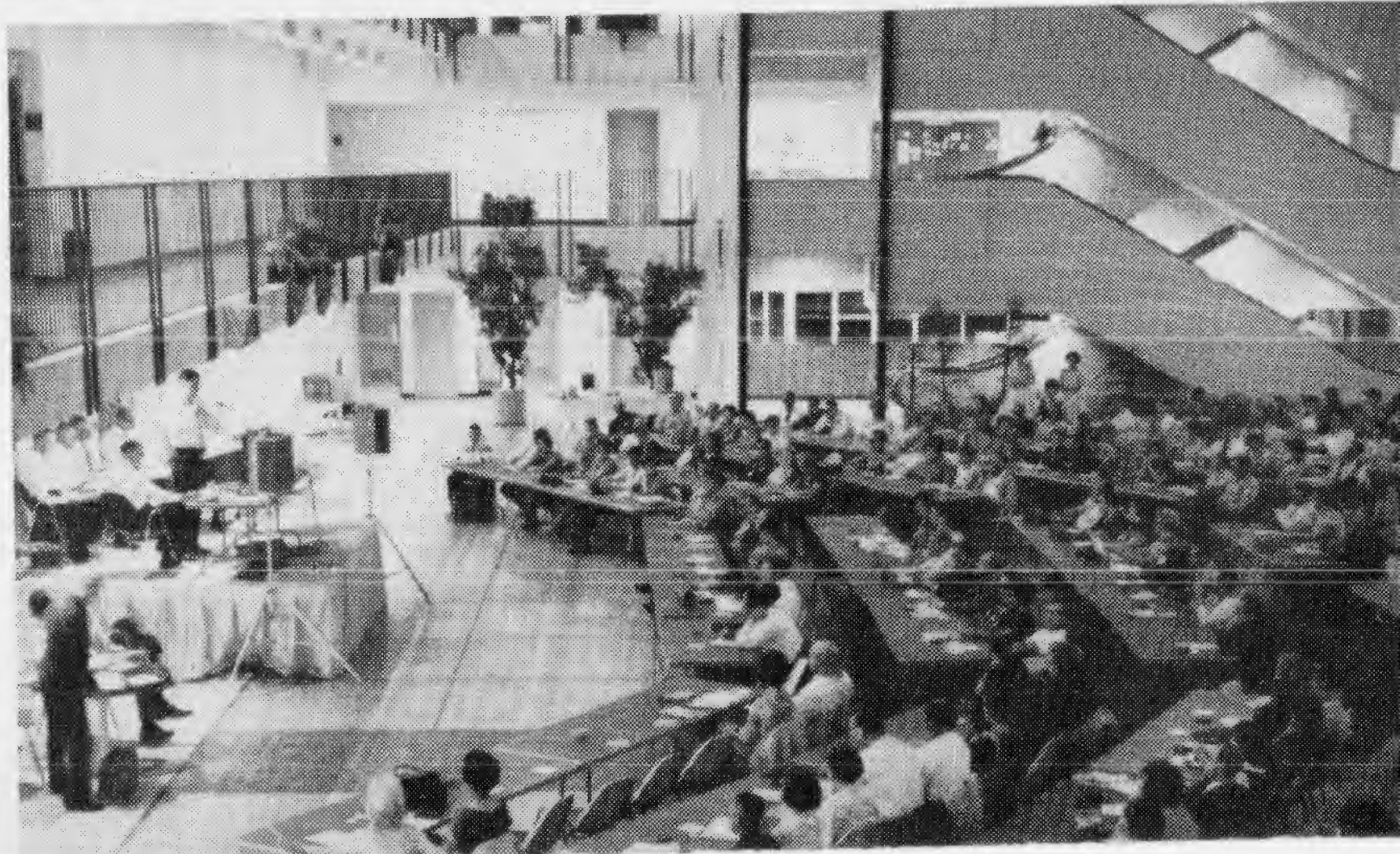
included with the initial explanatory letter of invitation to all Colorado areas. When response was rather slow a second letter and a second card were sent and this time the response was gratifying.

To moderate the Club Officers' Training Seminar, the actual date of which was Sept. 29, Jim Mork of Oakland, Calif., was brought in. A caller and club worker for some 18 years, Jim brought a wealth of experience. Jim Hilton, also of Oakland, acted as Mork's assistant. The seminar had the advantage of an exceptional setting in the beautiful garden terrace area of Denver's Merchandise Mart.

On the panel itself were Robert Brink, Chairman, Past Council President and Advertising Manager; Jack Coryell, current Council President; Lee Phillips, Treasurer and retired District Director of Internal Revenue; Art Slack, Denver business man and Past National Convention Co-Chairman; Dean Stevens, Callers Assn. Secretary, employed by Dow Chemical; Robert Wright, City Manager of Aurora, Colo.; Jerry McConnell, Past Council Bulletin Editor and a mechanical steel engineer.

All of these square dancers brought their special skills to the seminar so that their hobby might be benefited. With such success and a visible effect on area square dancing, a second such seminar is already in the works.

Participants at Denver Training Seminar form an interesting pattern in that city's Merchandise Mart.





We've talked a bit about Phrasing over the years and you've doubtless heard it mentioned many times. We don't believe that we've ever read an article that explained it better than this one written more than fourteen years ago. We reprint it now as a part of Sets in Order's Twentieth Year observance.



# PHRASING

*by Terry Golden, Colorado Springs, Colorado*

**T**HE PURPOSE OF THIS ARTICLE is to explain and justify phrasing and offer suggestions for improving one's ability in phrasing. I have tried to present it so that the average caller without formal training in music, dance or rhythms can make use of it. If those with greater training and experience can get something out of it, it will more than have served its purpose. Like Shaw in his "Round Dance Book," I try to err on the side of over-explanation rather than under-explanation, but the ramifications of the subject are so vast that there is no chance of covering it completely; I have had to omit a great deal.

For those wishing to study the field more extensively and from a more advanced viewpoint, Rickey Holden of the San Antonio Recreation Department has recently published a book entitled "The Square Dance CALLER," which to my knowledge is the most thorough attempt that has yet been made available on the open market.

Probably ninety per cent of the western style callers in the country don't phrase their calling consistently. This proves that you don't have to phrase to be successful. Maybe you don't even have to phrase to be good. I think it is safe to say that these same callers would be better if they did phrase, as they should be able to retain their excellent qualities in so doing.

## **Definition and Statement of Objective**

What is phrasing? Within the meaning of this article, phrasing is not just matching a beat of the call to a beat of the music; it is matching a phrase of call to a phrase of music.

By that I mean coordinating the call to the music in such a way that the first beat of a phrase of call coincides with the first beat of a phrase of music.

## **Two Parts**

Granting that there are exceptions, most square dance tunes are made up of two parts which we might name "part A" and "part B." Each part has four phrases; each phrase has four beats. Thus, typically, each part has sixteen beats, and the complete tune, being made up of two parts, has thirty-two beats. Usually the tune and rhythm of "part A" resemble the tune and rhythm of "part B," and often there is repetition of phrases. Since most American square dance tunes are in 2/4 time, this means that most of the tunes have eight measures in each part, making sixteen measures for the entire tune. Another thing — usually, in each part, the first and second phrases seem to go together, making another "line" or "sentence." The two "lines" that make up a part might be called a "section" or "paragraph," consisting of sixteen beats. (The words "part," "section," and "paragraph" all mean the same thing here.)

The complete tune, call it "chapter" if you like, is made up of two of these sixteen beat "paragraphs" or "parts." This complete tune is played over and over until the caller runs dry and the tip is over. Some musicians alternate part A, then part B, then part A again, then part B again, and so on throughout; other musicians use other alternations of the parts. The plan of alternation doesn't change the basic make-up of the tune.



Most calling is also in phrases of four beats each.

All    jump    up    and    ne    -    ver    come    down,  
           1                    2                    3                    4

Swing    your    part    -    ner    round    and    round  
           1                    2                    3                    4

The point is to make the first beat of a phrase of call coincide with the first beat of a phrase of music. (You may be in rhythm with

the music but still be out of phrase: For example, you may be on the first beat in a phrase of call while the music is on the third beat of a musical phrase.)

Line A	X	X	X	X	The four "X"s represent the four beats of a phase of music			
	1	2	3	4				
Line B	0	0	0	0	The zeros represent the four beats of a line of call			
	1	2	3	4				
Line C		0	0	0	0			
Line D	—		0	0	0	0		
Line E	—	—		0	0	0	—	—
Line F	—	—	—	—	0	0	0	0

Here is a chart that will illustrate the point.

*Line A represents a phrase of music with the four beats numbered.*

*Line B represents a phrase of call in which the four beats of the call jibe with the four beats of the music.*

*Line C represents a phrase of call in which the call is one beat late i.e. the FIRST beat of the phrase of call coincides with the SECOND beat of the phrase of music.*

*Line D, the call is two beats late, (beat ONE of the phrase of call coincides with beat THREE of the phrase of music; the last two beats of the line overlap into the next musical phrase.)*

*In Line E, the call is three beats late.*

*Line F is not out of phrase at all as it jibes with the next phrase of music, (which isn't shown here).*

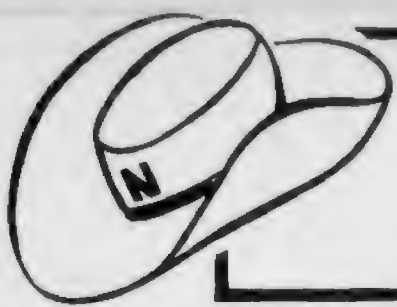
If you are off in your phrasing, it's better to be two beats off than one or three, as at least you'll be on the heavy beat of each measure rather than the light beat.

#### NOTICE TO CALLERS

Hopefully articles such as this reprint and the special dialog starting on page 14 are proving helpful to you. Our aim during the coming months is to cover virtually every phase of the calling art. Phrasing, of course, is just one chapter.

If this all proves useful and if you'd like to see more on this subject by Terry Golden, please let your desires be known. Originally this appeared as a series in *Sets in Order* starting in January 1953. There are still three chapters we can rerun. So, if you want more — just drop us a postcard and if the response is great enough we'll follow thru.





# 17th National Square Dance Convention

JUNE 20, 21, 22, 1968 • OMAHA, NEBRASKA



THE OMAHA AREA SQUARE DANCE COUNCIL is the sponsoring organization for the "Nebraskaland" National Square Dance Convention. Formed in September, 1949, for the purpose of coordinating square dance activities, the Council has grown from its original five club membership to a present membership representation from 40 clubs.

Since the beginning, it has offered encouragement and assistance in forming new square dance groups, visiting between clubs, and has sponsored area-wide activities.

The first project was a Festival held in May, 1950, and co-sponsored by the Junior Chamber of Commerce. In 1952, a summer dance program was initiated with the cooperation of the Omaha City Parks and Recreation Department. The project was discontinued in 1955 after four summers of enjoyable dancing.

## Part of History

In its quest to offer something to the dancers in the area and to further the enjoyable past-time of square dancing, the council made a successful bid for the National Convention. The fruits of this, the most notable contribution in their short history, will be harvested in Omaha, site of the 17th National Square Dance

Convention on June 20-22. The Convention Chairman and the Omaha Area Square Dance Council are but a part of the 2,500 Nebraska Hosts waiting to welcome you when you "Swing Your Taw in Omaha" this coming June.

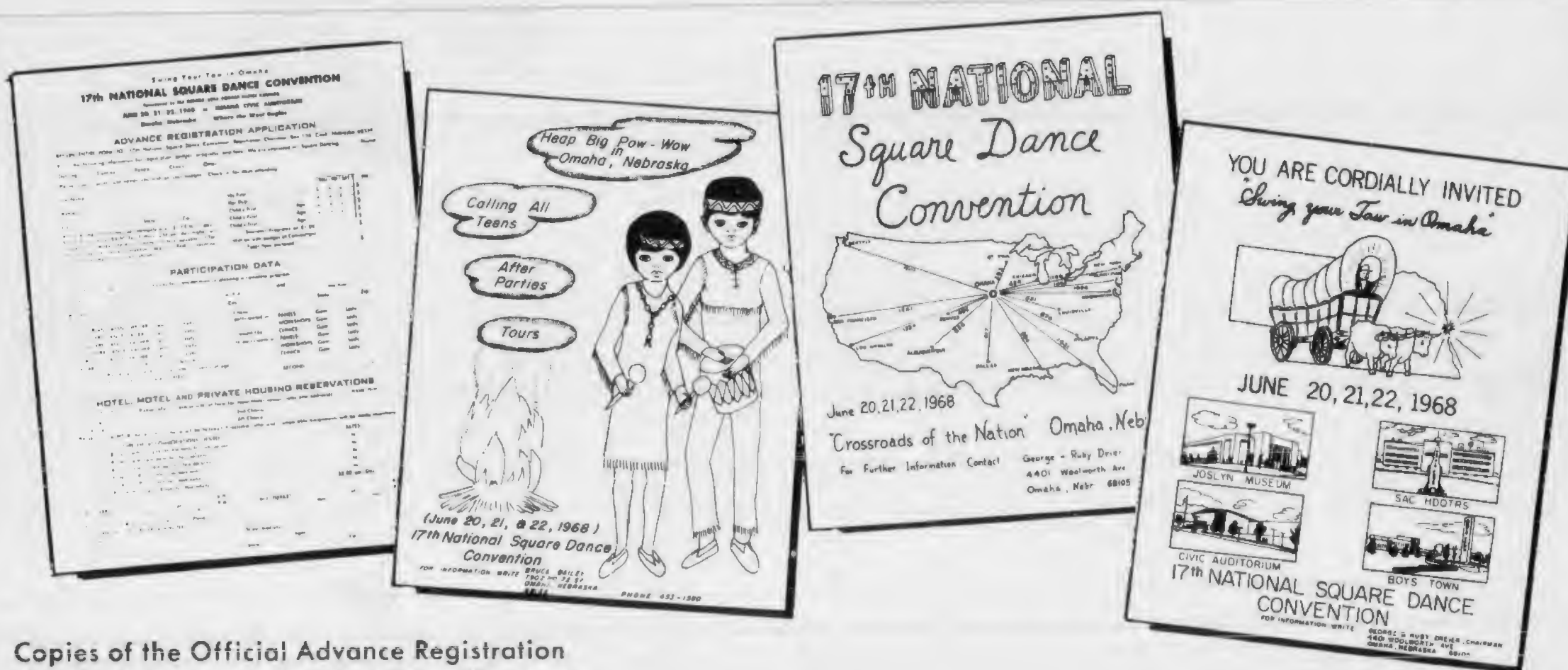
## Panels, Clinics, and Workshops

Do you have a pet peeve? Is your area introduced to too many new basics? Would you like to learn a new Square Dance figure, Round Dance, or try a Contra?

While attending the 17th National Square Dance Convention in Omaha pause a moment and choose the Panels, Clinics, and Workshops — both Square and Round — which appeal to you. The directors have contacted outstanding well-known moderators, Panelists, Square Dance, Round Dance and Contra leaders in the United States and Canada in order to bring to you, the dancers and leaders in this recreation, some fragment of knowledge or enjoyment to take with you after the convention is over.

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SWING YOUR TAW IN OMAHA



# Cowboy Dances



Lloyd Shaw

## RAINIER COUNCIL of WASHINGTON presents The ODYSSEY of SQUARE DANCING

*By Al and Pat Goelzer, Tacoma, Washington*



Local enthusiasts portray the parts of Lloyd and Dorothy Shaw. —Photo by Robert Johnson

**A**S A PART OF THE Washington State Festival in 1967, we thought it fitting and proper that we should present a pageant which would, in effect, emphasize what Dr. Lloyd Shaw and his wife Dorothy have done to give us square dancing as we know it today.

We chose the Temple Theatre in Tacoma as the locale and altho' weeks of thought and preparation went into the production we were able to have only one walk-thru the morning of the performance. And this was *really* just a walk-thru — no music but just getting on and off the stage.

### **Talent Galore**

Our director was a very qualified man, Dinwiddie Fuhmeister, with Little Theatre background, and we had a narrator, John Culbertson, also of Tacoma's Little Theatre, who carried out the story of the program. The parts of Lloyd and Dorothy Shaw were acted in pantomime. Dr. Shaw was played by Bill Rehman, a square dance caller and principal of a grade school in Federal Way. Dorothy Shaw was played by Margaret Hakola, formerly a square dance leader in Tacoma and a P.E. instructor for junior high girls.

The program was divided into seven parts and based on material from many sources on

the lives of the Shaws. Part I was The Meeting and included presentation of some of the old dances like Waltz Quadrille, Cotton-Eyed Joe and the Kentucky Running Set. Part II, The Search, had Patty Cake Polka and went into Patter calling. Part III dealt with The Tours of the Cheyenne Mountain Dancers; Part IV, Masters Classes, had a "lecture" plus dances like My Pretty Girl and Tamara. Part V was The Legacy; VI told of the Lloyd Shaw Foundation; Part VII was the Finale.

Approximately 150 people participated in the Odyssey and played to an audience of 1400. Seven clubs from all over Washington were represented in the cast.

Music was used continuously thruout the program as either background or for dancing. Two turn-tables were employed so that this continuity could be maintained.

Most of the dance groups were given directions for their activities strictly thru correspondence and by directions on the script; all performed nobly and were well-received.

Rainier Council sponsored this Festival event and found it a gratifying thing indeed to be brought closer in this way to the lives, the warmth and the accomplishments of the Shaws.





## STYLE SERIES: GETTING INTO LINES OF FOUR

**H**ERE IS ANOTHER VARIATION of getting into lines of four. Starting from a square; (1) the heads move forward into Ocean Wave formation (2). Starting a Swing Thru they turn by the right (3) and the two men in the center turn by the left (4) to an Ocean Wave (5). The two active ladies start to trade (6) and end (7) at opposite ends of the Ocean Wave

formation. Simultaneously, or shortly following, the men trade (8) to do a Star Thru (9) with the person they meet, to end facing the outside couples in Eight Chain Thru position (10).

Moving forward briefly into Ocean Wave (11) they start another Swing Thru, turning first by the right (12), then the men turn by the left in the center (13). The girls trade (14) to the other end of the line (15) and the men trade (16) ending with a Star Thru (17) to face out (18) in Lines of Four back to back (19). A simple Frontier Whirl (20) ends the dancers in two facing route lines (21).









# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

## British Columbia

The East Kootenay Caller Dancer Assn. meets monthly on second Sundays in Cranbrook. Rounds and square dance material are worked out. James Scanland is president and the association plans a Callers Workshop for March 16 in the Amy Woodland School, Cranbrook. Earle Park of Saskatchewan will be in charge and that same evening the Steeple Steppers will present a dance with Earle calling.

— Isabel Davidson

## Ontario

The Fifth Annual Forest City Festival is planned by the Committee of London Square Dance Clubs for April 5 at London's new Centennial Hall. Johnnie Roth, Norm Wilcox and Fred and Wynne O'Connell will handle the squares and rounds. Lovel Lord is Chairman.

Peterborough Square Dance Organization consists of three groups: Class — Tenderfoot Squares; Intermediate — Peterboro Squares and Experienced — Spares 'n' Squares. They dance weekly on Wednesday, Thursday and Friday evenings, respectively. President and club caller is Pierceson Cargill.

— Wm. Peltz

## Minnesota

Roosevelt Park High School Gym in Fergus Falls is the locale for the 12th Annual Winter Wonderland Square Dance Festival on February 4, with Lee Newton as M.C.

— Vic Lovelace

The 20th Reunion Festival of the Folk (Square) Dance Federation of Minnesota was held on Dec. 3 at the University of Minnesota where the first one was held in 1947. The program included a display of old and new costumes as well as dancing.

— Ralph Piper

## Michigan

Current officers of the Northwest Michigan Square Dance Council centered in the Traverse City area are Gordon Rector, President; Norbert Schaub, Vice-Pres.; Bill Sherwood, Secy.; Len Burr, Treasurer. The council's publication is Square 'Em Up, with George and Clarine Myers as Editors. A major event of their year will be the Lucky 13th Annual Festival on May 18-19 in Traverse City High School. The Dub Perrys and Vaughn Parrishes will be featured on squares and rounds. Don Day is Chairman.

Entire proceeds from the Wayland Sunday Sing-A-Longs on second Sundays go to sponsor the Wayland High School students' foreign exchange program. Callers in November were Jack and John Cook, Dave and Jo Newton, Darwin Stanley and Chuck Olson.

## Ohio

The November Buckeye Poll Top Ten Round Dances came out like this: Too Much Love, Call Her Your Sweetheart, Mexicali Rose, Arms of Love, Allegheny Waltz, Tango Mannita, I'll Take Care of Your Cares, Heartaches, Strawberry Jam and Doodley Cha.

— Frank Lehnert

## Kansas

The Northeast Kansas Square Dance Callers Festival will be held February 3 at the Municipal Auditorium in Topeka. A Round Dance Workshop will start things off and events are planned straight thru an evening's dance. Russ Larsen is in charge of squares; Frank and Ruth Lanning of rounds.

The Kaw Valley Squares will hold their 3rd Annual Fiesta de DeSoto Jamboree on March 2 at the High School Gym in DeSoto. The theme will be Spanish and "Pat" Patterson will be the M.C.

The 4th Annual Jubilee of the Central Kansas Square Dancers Assn. will be held on April 19-20 at the Sports Arena in Hutchinson. Friday night's event will program 5 callers and on Saturday the featured caller will be C. O. Guest. Round dance leaders will be John and Wanda Winter. More information can be had



from Pres Grandstaff, 2423 Simmons, Salina.

On March 28 the 2nd Annual "Royal Badger" Dance is scheduled for the Community Center at Schilling Manor (formerly Schilling Air Base). Purpose of the dance is to recognize persons wearing the most badges that they have "earned." Merry Mixers are sponsors.

#### **Wisconsin**

For the boat-and-water-minded square dancers, of whom there are many, a 4th Lake Michigan Square Dance Cruise is planned for July 13, with two callers aboard. The cruise will embark at Milwaukee and go to Ludington, Mich., and back, a 14-hour trip. For more details, write L. E. Kleist, N 84-W16317 Donald Ave., Menomonee Falls, Wisc. 53051.

#### **Nebraska**

The 12th Annual Mid-State Square Dance Festival will take place in the City Auditorium, Columbus, on March 31. Callers on hand will be Harold Bausch, Herb Lambert and Chuck Scudder. Harolds' Squares sponsor.

#### **New York**

Discovery! There's square dancing in Manhattan! On Fridays from 5:30 to 8:30 P.M. the New York Times Building at 229 W. 43rd St., New York City, finds its 11th floor shaking with square dance sounds. The dance is presented for Times employees, friends, spouses, guests, with Dick Maddocks calling. Lou Sisino is president of the club, called the Square Swingers.

The Fort Plain Courier Standard newspaper carried a story headed, "1967 Square Dance Festival Featured in National Magazine". This was in reference to a story in Sets in Order about the Canajoharie Festival, so now the circle is complete.

—C. E. Dievendorf

#### **New Jersey**

The Hayloft in Asbury Park has added two first-place trophies to its decor, thanks to long working hours by the Cali Hoes Club. Starting with a set of farm wagon wheels, they had a permanent type float built in two weeks. Club members took turns dancing in three different parades, two at Hallowe'en and one on Veterans' Day, garnering the two trophies thereby. Callers at the Hayloft in February and March are Al Brundage, Paul Andrews, Don Spath and Bud Wiesen.

—Bernice Bonsall

#### **Pennsylvania**

Pennwheelers dance on Thursday nights at the clubhouse on the grounds of the U. S. Penitentiary at Lewisburg. Callers are Paul

Haas and Paul Hummel. Round dance leaders are the Curtis Chidesters and club president is Ernest Windsor. All dancers are allowed to leave after the dance.

PYCTA, the newly-formed callers association, had their first official function in November with 21 squares in attendance representing 11 clubs. There were 11 callers on the program.

—John Kaltenthaler

#### **Massachusetts**

Doug Fuller is president of the Yankee Twirlers who dance at Tarky School in Woburn.

Some of the spots used for square dancing, especially in the New England States, have their share of tradition. One of these is the Allen Homestead in Shrewsbury. This is operated by Stuart and Dot Allen. Stuart's ancestors settled on this land in 1725 and the Allens' children are the 9th generation of Allens. Unhappily, a freak tornado destroyed the original homes and eight out-buildings in 1953. Just before haying season each year the Allens used to hold a big dance for their friends. This was such fun that they finally decided to quit farming, renovated the New

Members of the American Square Dance Workshop who junketed to the South Pacific with Don and Marie Armstrong last fall are pictured in Christchurch, New Zealand.

—Photo by Brian Curtis





# ROUND THE WORLD of SQUARE DANCING

Western Barn in 1961 and have since used it mainly for square dancing. Allen Homestead is at 385 South Street, Shrewsbury.

## Alaska

Northern travelers may note April 26-28 as the dates for the Second Alaska State Square Dance Festival in Juneau. Featured caller will be Wyoming's own Johnny LeClair, with his wife Marjorie joining him in handling the round dance workshop. The festival is being hosted by Laskadancers and Big Dippers. If you want to know more, write to George Davidson, 105 Spruce St., Juneau, Alaska 99801. — *Johnnie Mow*

## Idaho

Several special events are in the offing for dancers in the Idaho Falls area. On Mar. 23 there will be a Benefit Dance in the Idaho Falls Recreation Center; on May 18 Johnny Barbour calls for a workshop and evening dance in the same spot; on June 15 the Summer Jamboree will be held at the Diamond Bar Ranch, Jackson, Montana; and on Nov. 6 Bruce Johnson calls at the Center. — *Lowell Miller*

## Oklahoma

Again — a square dance train to the National Convention, with Howard Thornton, 2936 Bella Vista, Midwest City, as Trip Director. This year's trip, originating in Oklahoma City, will include sightseeing stopovers at the Black Hills, Badlands National Monument and Boys Town. It departs June 15; will return June 23 and includes many "extras." Write to Howard for more information.

## California

Single dancers in the state have a busy program. Sacramento Single Squares held their Anniversary Dance on the 2nd Saturday in January in Roseville, the San Jose B 'n' B's held theirs on the 4th Saturday. Single Swingers of Riverside will sponsor a Frank Saunders dance at the Auditorium there on March 22. One of the many singles clubs suffering from the fearful epidemic of marriages is the Single B's of Orange County. When 10 couples tied the knot recently, plans were made to replenish their club by starting a beginners' class in Garden Grove. Word of warning; the epidemic can attack classes, too! — *Margie Dixon*

Frank Rose is the new president of Santa

Clara Valley Square Dancers Assn., Inc. On the board with him are Ron Skidmore, Vice-Pres.; Betty Quimett, Recording Secy.; Clara Boe, Corres. Secy.; Dusty Anderson, Treasurer.

Palomar Square Dance Association will host their annual Jamboree on February 4 at the Oceanside Community Center with activities beginning at 1 P.M. — *Fred Hemstreet*

The 2nd Annual Fiesta de San Joaquin sponsored by the United Square Dancers of Bakersfield will be held on March 23-24 at the Bakersfield Civic Auditorium. On the calling roster are Morris Sevada and Bruce Johnson, with Louis and Lela Leon supervising the round dancing. Write to Keith Southwick, 611 Martin Way, Bakersfield, Calif. 93308 for further information. — *Lola Briggs*

Square dance friends of Bob and Babs Ruff of Whittier helped them to celebrate their 25th Wedding Anniversary on December 10 in Bell. Silvery decorations made the hall sparkle and a real wedding cake, punch and coffee were served during the afternoon. The Ruffs' family, friends from near and far and a fine-turn-out of callers with Dick Walters as M.C., made the afternoon a memorable one for this couple who have put in so many years to further the cause of square dancing and calling.

## Tennessee

South-bound travelers will want to jot down the dates of the T.E.R.C. Club dances in Kingsport. On Feb. 10, Bob Rust will call; on Feb. 24, March 1 and March 15, Dan O'Leary; on Mar. 9, Max Forsyth; on Mar. 23 Jim Brower and on Mar. 30, Les Gotcher.

— *Bob Price*

## Kentucky

Free Mountain and Western Square Dancing will be offered at the Natural Bridge State Park in Slade on Saturday nights, March 16 - November 30 and on Friday nights, May 17 - Aug. 30. Richard Jett, Box 36, Ezel, Kentucky 41425 can fill in time and exact location.

## Maryland

Looking for a port in a storm? Try the Arks and Doves Square Dance Club meeting Saturday nights in the School Auditorium, St. Mary's County. Caller is Lloyd Scheible.

## North Carolina

Those desiring a schedule of North Carolina Square Dance and Round Dance events thru December 1968 may write to Miss Jean Tate, Route 4, Mebane, N. C.



Between 400-500 square dancers gathered at Park Center, Charlotte on Nov. 18 for the Folk and Square Dance Federation dance at which new officers were announced. Harold Kerns is president, assisted by J. C. Taylor, Carolyn Raybuck and Buck Taylor. The Federation is planning many square dance events for the year.

#### **Texas**

The Southwest Area Square Dancers Assn. is readying plans for the 20th Annual Spring Festival in Sun City on March 15-16. Callers will be Bob Fisk and Jerry Haag; round dance instructors, John and Wanda Winter. A teen dance will be a feature, as will an Afterparty in Juarez, Mexico. Write to Mrs. Walter Brown, 9331 Roanoke Dr., El Paso, Texas 79924.

#### **Nevada**

The 13th Annual Square Dance Convention is on for April 19-20 at the Convention Center in Las Vegas. Whirlaways Square Dance Club are sponsors. A new feature this year will be the Rounders Round Dance in the Gold Room. One admission price includes all events.

— Dave Blakely

#### **Iowa**

On June 10 Atlantic will be celebrating 100 years of growth and Whirl-A-Way Square Dance Club is kicking off festivities with a square dance that night. Beryl Main and Paul Callhan will do the calling. This is just 10 days before the National Convention in Omaha and Atlantic, Iowa, is only 55 miles East on Highway 6, from Omaha. Convention-bound square dancers could well make the Iowa celebration a stop en-route.

— Mac McCormick

#### **Quebec**

Do-Si-La-Mont Club from the Mountain Park District in the city of Hull is a unique bi-lingual, modern Western square dance club. Bob Cathcart, the caller, is representative of both language groups, English and French. This club was one of many which brought their own spontaneity and "joie de vivre" to Expo 67.

— Gilles Sicard

#### **Montana**

The Eastern Montana Square Dancers will host the 9th Annual Square and Round Dance Convention in Glendive on June 6-8. A tremendous festival will include: an old-fashioned open-pit barbecue and howdy dance to open; square and round dancing afternoon and evening on Friday; a chuck wagon breakfast and street dance followed by a regular square and round program on Saturday. Some of the callers scheduled are Lynn Voight, Earle Park, Norm Holmes and Martin Mallard.

— Ralph Lenhart

#### **Utah**

The Utah Spring Festival will take place at Crestview School in Salt Lake City with Don Atkins calling, on May 25 — 2-4:30 P.M.; 8:30-11:30 P.M.

— Jack Hoggan

Some 18 clubs are members of the Ogden Area Square Dance Association. This body plans special dances for 1968 starting on Mar. 16 with a Beginners Jamboree at Bonneville Elementary School, Ogden; and an Election Dance on April 13 at the same spot; a Square-A-Rama on November 8-9 with the place to be announced later. Publication of this association is Allemande Star, with Betty Pierce as Editor.

— Ruth Worring

Mayor J. D. Braman of Seattle, Washington, in "civilian" clothes, banners Square Dance Week for that city. From the left he is surrounded by dancers Mrs. Jimmy Gunn, Mrs. Archie Skougstad, Debbie Skougstad, Don Blanchard, Mario Genzale, Jimmy Gunn, Sharon Skougstad and Mrs. Mario Genzale.

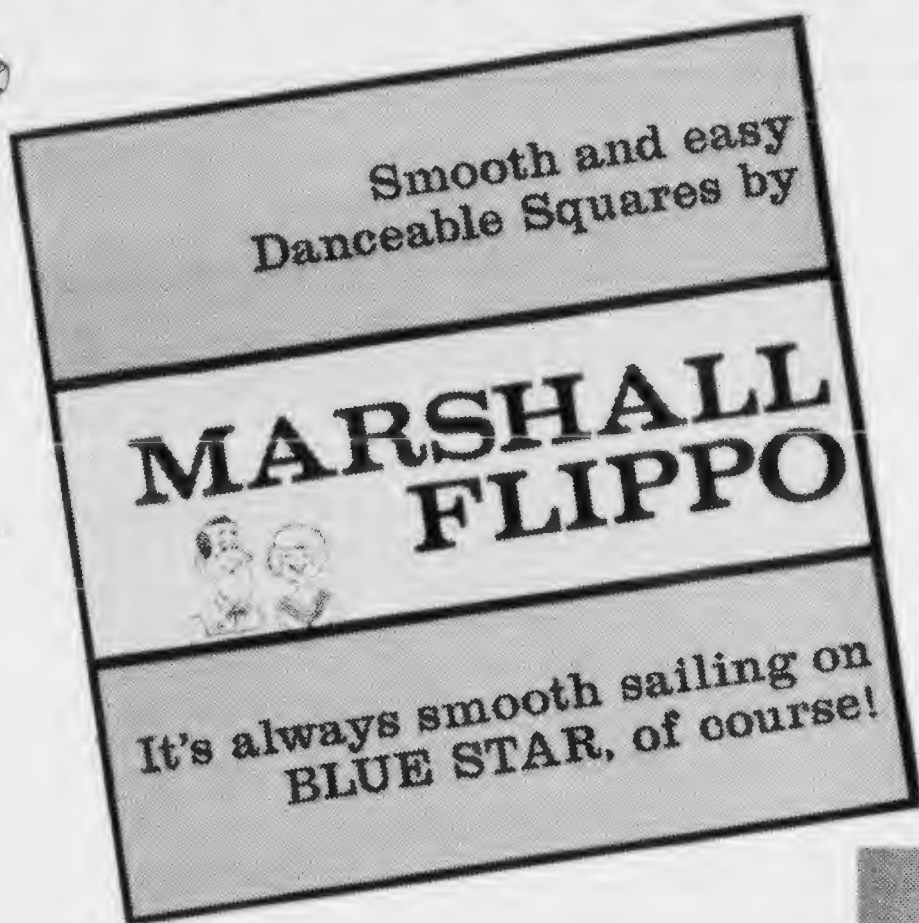
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- 1821 — **Happy**, Caller: Ken Bower, Flip Inst.
- 1820 — **That's Where My Baby Used To Be**, Caller: Marshall Flippo, Flip Inst.
- 1819 — **Hair of Gold**, Caller: Al Brownlee, Flip Inst.
- 1818 — **Little Bu Bu**, Caller: Jerry Helt, Flip Inst. This is a difficult dance — Not for a new dancers — Danger
- 1817 — **Sally Johnson**, Key G **Snowbird**, Key G (Hoedowns)
- 1816 — **Bendwood**, Key A, Flip **Devil's Dream**, Key A (Hoedowns)
- 1815 — **Today's Teardrop**, Caller: Marshall Flippo, Flip Inst.

### BOGAN

- 1210 — **Sam's Place**, Caller: Cal Lambert, Flip Inst.
- 1209 — **Snowflakes**, Caller: Jim Horn, Flip Inst.
- 1208 — **Take Me Along**, Caller: Cal Lambert, Flip Inst.

### ROCKIN' "A"

- 1338 — **Wishing Well**, Caller: Bill Wilson, Flip Inst.
- 1337 — **Square Dance All Night Long**, Caller: DeWayne Bridges, Grand Prairie, Texas, Flip Inst.
- 1336 — **Little Things Girls Should Know**, Caller: George Keith, Louisville, Ky. Flip Inst.

### MUSTANG

- 119 — **Today Is Not The Day**, Caller: Henry Hayes, Houston, Texas, Flip Inst.
- 118 — **One Has My Heart**, Caller: Billy Brooks, Flip Inst.

### LORE

- 1097 — **Old Fashioned Love**, Caller: Johnny Creel, Flip Inst.
- 1096 — **Sheik of Araby**, Caller: Johnny Creel, Flip Inst.
- 1095 — **Show Me Where The Good Times Are**, Caller: Emanuel Duming, Flip Inst.
- 1094 — **I Feel That Old Age Creeping On**, Caller: Johnny Creel, Flip Inst.
- 1093 — **Count Me Out**, Caller: Emanuel Duming, Flip Inst.

### SWINGING SQUARE

- 2340 — **Have I Told You Lately**, Caller: Bill Saunders, Flip Inst.
- 2339 — **Where Do The Good Times Go**, Caller: Johnny Reagan, Houston, Texas, Flip Inst.
- 2338 — **Blackboard of My Heart**, Caller: Cal Brazier, Nicollet, Minn. Flip Inst.
- 2337 — **Light In the Window**, Caller: Johnny Reagan, Flip Inst.

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*February 1968*

**O**UR FEATURE CALLER, CHUCK RALEY, brings us a selection of a type of material that has pleased dancing audiences wherever he has called. You will find here some very usable examples, falling under headings of different set-ups. These Chuck finds very useful in his club and guest calling programming.

Heads square thru  
Swing thru  
Girls circulate  
Boys trade  
Turn thru  
Left allemande

One and four right and left thru  
New side ladies chain  
New number one face your corner  
Box the gnat  
New heads cross trail  
Go around two  
Line of four  
Pass thru  
Wheel and deal  
Centers square thru three quarters  
Do-sa-do to an ocean wave  
Boys swing thru  
Girls spin the top  
Boys spin the top  
Girls swing thru  
All pass thru  
Bend the line  
Pass thru  
Wheel and deal  
Centers pass thru  
Star thru  
Bend the line  
Cross trail  
Left allemande

Head ladies chain right  
Heads swing thru  
Sides divide  
Star thru  
Men in the middle make an arch  
Other ladies lead thru arch  
Dixie style to an ocean wave  
All men run around the girl  
All pass thru  
Bend the line  
Pass thru  
Wheel and deal  
Substitute  
Left allemande

Four ladies chain  
Heads spin the top  
Same men arch  
Side ladies lead thru arch  
Dixie style to an ocean wave  
(Hold on to girl)  
Cast off three quarters around  
(Two girls join hands face out  
boys face in)

Boys fold  
Cloverleaf  
Dixie chain  
Ladies left  
Gents right  
Left allemande

Heads right circle four  
Heads break line of four  
Star thru  
Do-sa-do  
Swing thru  
Cast off three quarters  
Boys run right  
California twirl  
Pass thru  
Bend the line  
Star thru  
Do-sa-do  
Swing thru  
Cast off three quarters  
Boys run right  
California twirl  
Star thru  
Eight chain three  
Left allemande

Four ladies chain three quarters  
Heads half square thru  
Swing thru  
Spin the top  
Right and left thru  
Cross trail  
Left allemande

Heads square thru  
Slide thru  
Left swing thru  
Left spin the top  
Left allemande

Heads square thru  
Centers in  
Cast off three quarters  
Ends fold  
Substitute  
Straight ahead  
Dixie style to an ocean wave  
Left swing thru  
Left allemande



Heads left square thru  
 Left spin the top  
 Left swing thru  
 Left spin the top  
 Girls trade  
 Left allemande

**CHUCK  
 RALEY**



*Chuck had been calling for quite a number of years before he decided to take the big step and depart from a full time job to hit the traveling calling circuit. His decision has brought great pleasure to square dance audiences throughout the land, and he has been touring steadily since June of last year.*

*Still, with all his traveling, he calls regularly for four home clubs in the Long Beach, California area. He works with the callers in Anaheim, California, and among his many away-from-home pleasant duties are experiences on the staff of such institutes as Boyne Mountain and Squaw Valley.*

*Chuck's effervescent style of calling, his comfortable and friendly approach to the activity and the enthusiasm for square dancing shared by both Chuck and his wife, Jessie, have endeared the Raleys to square dancers everywhere.*

These are gimmicks I use in sight calling, all done from line of four.

With Partner Out Of Sequence  
 Pass thru  
 Round off  
 Left allemande

Pass thru  
 Round off  
 Go red hot

Ladies lead dixie style to an ocean wave  
 Girls circulate  
 Boys trade  
 Left allemande

Spin the top  
 Girls trade  
 Turn thru  
 Left allemande

Star thru  
 Eight chain five  
 Left allemande

End ladies diagonally  
 Dixie style ocean wave  
 Boys trade  
 Step ahead  
 Left allemande

With Corner In Sequence  
 Roll away  
 Square thru  
 Right and left grand

Roll away  
 Centers left square thru  
 Ends turn thru  
 Left allemande

Ladies chain  
 Dixie style to an ocean wave  
 Left allemande

Dixie style to an ocean wave  
 Left swing thru  
 All eight fold  
 Left allemande

Dixie style ocean wave  
 Left swing thru double  
 Boys trade  
 Left allemande

With Corner Out Of Sequence  
 Roll away  
 Pass thru  
 Round off  
 Go right and left grand

With Right Hand Lady In Sequence  
 Ladies chain  
 Dixie style to an ocean wave  
 All eight circulate  
 Left allemande

With Opposite Out Of Sequence  
 Star thru  
 Eight chain three  
 Left allemande

With Partner In Sequence  
 End ladies diagonally chain  
 Same ones dixie style ocean wave  
 Step ahead  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

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Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



### **SLIDE THRU DIXIE GRAND**

By Roy Haslund, Winnipeg, Manitoba, Canada  
Side ladies chain to the right  
Heads pass thru  
Both turn right, lady around two  
Gent around one  
Make a line of four  
Forward eight and back you do  
Everybody slide thru  
Dixie Grand, right, left, right  
Allemande left.

### **TWO ODD COUPLE GIMMICKS**

By Dan Schmelzer, Torrance, California  
One and two star thru  
Three and four a right and left thru  
One and two square thru three quarters  
Three and four star thru and pass thru  
Guess who allemande left

Three and four star thru  
One and two right and left thru  
Three and four do it too  
One and two star thru  
Everybody pass thru  
Allemande left

### **SOME CLOVER AND**

By Wayne West, Anaheim, California  
One and three right and left thru  
Square thru four hands  
Sides face grand square (16 steps)  
Heads clover and crosstrail  
Left allemande

### **SINGING CALL\***

### **THAT'S WHERE MY BABY USED TO BE**

By Marshall Flipppo, Abilene, Texas  
Record: Blue Star #1820, Flip Instrumental with  
Marshall Flipppo  
OPENER, MIDDLE BREAK, ENDING  
Now all four gents will promenade  
Go once around that ring  
Box the gnat and give that gal a swing  
Well you join your hands and  
Circle to the left around that floor  
Left allemande then weave the ring once more  
That's where my baby used to be  
Do-sa-do and promenade  
She'll go away and leave me with a memory  
That's where my baby used to be  
FIGURE  
Now all four ladies chain three quarters  
Heads lead right and circle four  
You'll make a line go forward  
Then come on back you know  
Star thru then do a do-sa-do  
Swing thru and when you're thru  
You swing thru again  
Balance forward up and back again  
Boys run you'll promenade that lady  
She's just a memory  
That's where my baby used to be  
SEQUENCE: Opener, Figure twice,  
Middle break, Figure twice, Ending

### **ALL EIGHT SPIN CHAIN THRU or (TAKE YOUR CHOICE)**

By Ken Laidman, Prince George, B.C., Canada  
Ladies center back to the bar  
Gents to the center a left hand star  
Once around back to your own  
Spin chain thru with the right hand half  
Girls star left three quarters round  
Turn 'em with the right hand half  
Gents star left three quarters  
Turn 'em with the right hand half  
\*Find the corner left allemande  
or eliminate \* and use  
Corner left like an allemande thar  
Gents back up  
Shoot that star right to your own  
Spin chain thru with the right hand half  
Girls star left three quarters  
Turn 'em with the right hand half  
Gents star left three quarters  
Turn 'em with the right hand half  
Find the corner  
Left allemande

### **STAR PROMENADE**

By Ed Fraidenburg, Flint, Michigan  
Heads make a right hand star  
Come back by the left  
Pick up your corner star promenade  
Back out with a full turn around  
And circle to the left  
All four boys (girls) do a  
Do-sa-do to an ocean wave  
The ends trade and swing thru  
Now pass thru separate go round one  
In the middle do-sa-do to ocean wave  
The ends trade and swing thru, pass thru

### **SINGING CALL\***

### **JUST IN TIME**

By Bill Peterson, Livonia, Michigan  
Record: Hi-Hat #354, Flip Instrumental  
with Bill Peterson  
OPENER, MIDDLE BREAK, ENDING  
All four ladies chain when you turn your Jane  
Join hands circle left we're movin' on  
Left allemande pass by one and then  
Box the gnat change hands left allemande  
Grand ol' right and left  
Go movin' round that ring now do-sa-do  
Go full around promenade in time  
'Cause we are just in time  
I can swing and fall in love with you  
FIGURE  
Heads promenade half way round in time  
Lead right circle four make a line  
Dance forward back away  
Star thru across the way  
Do-sa-do go full around  
Swing thru boys trade box the gnat and then  
Pull her by swing that girl right there  
Promenade in time I found you just in time  
To swing and fall in love with you  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending



During the year S.I.O. will reprint up-dated routine descriptions for some of those rounds which, because of continued use-age have come to be known as "standards."



### NEAPOLITAN WALTZ

By Cleo and Pauline Harden, Coalinga, California  
**Record:** Windsor 4626, Grenn 14003

**Position:** Intro and Dance — Diag Open Facing.

**Footwork:** Opposite directions for M except as noted.

**Meas** INTRODUCTION

**Wait; Wait; Apart, Point, —; Together, Touch, —;**

**1-2** In OPEN FACING pos M diag twd LOD and WALL wait 2 meas;

**3** Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;

**4** Step fwd twd ptr on R, touch L to R, hold 1 ct;

### DANCE

**(W turn) Waltz Fwd, 2, 3; Step, Touch, —; Step, Swing, —; Turn, —, Close;**

**1** Releasing OPEN pos hand hold waltz fwd L, R, L as (W makes one complete R face turn stepping R, L, R) to end in OPEN pos facing LOD;

**2** Step fwd R, touch L to R, hold 1 ct;

**3** Step fwd L, swing R fwd, hold 1 ct;

**4** Step bwd R starting turn in twd ptr swinging joined hands down and bwd, continue the turn on R to end facing RLOD changing hand hold to M's L and (W's R), close L to R; The turn in twd ptr is canter rhythm

**(W turn) Waltz Fwd, 2, 3; Step, Touch, —; Step, Swing, —; Turn, —, Close (to CP M facing Wall);**

**5** Facing RLOD releasing hand hold waltz fwd R, L, R as (W makes one complete L face turn stepping L, R, L) to end in L OPEN pos facing RLOD;

**6** Step fwd L, touch R to L, hold 1 ct;

**7** Step fwd R, swing L fwd, hold 1 ct;

**8** Step bwd on L starting turn in twd ptr swinging joined hands down and bwd, continue the turn on L to end facing ptr and WALL, close R to L taking CLOSED pos;

**Bal Back, —, —; Manuv, 2, 3; (R) Waltz Turn; (W Twirl) Side, Draw, — (to BFLY facing LOD);**

**9** In CLOSED pos M facing WALL balance bwd on L, hold 2 cts;

**10-11** Stepping fwd on R do 2 R face waltzes turning  $\frac{3}{4}$  to end facing LOD;

**12** Facing LOD step to side on R, draw L to R, hold 1 ct as (W twirls R face under M's L and her R arm in 3 steps L, R, L) to end in BUTTERFLY pos M remaining facing LOD;

**Step, Swing, —; Step Swing, —; Step, Swing, —; (W twirl L) Waltz Bwd, 2, 3;**

**13** In BUTTERFLY pos M facing LOD step to side on L, cross R (IF) of L (W XIF also), hold 1 ct;

**14** Step to side on R, cross L (IF) of R, hold 1 ct;

**15** Step to side on L, cross R (IF) of L, hold 1 ct;

**16** Release M's L and (W's R) hand hold retain M's R and (W's L) waltz bwd RLOD R, L, R as (W twirls L face under joined hands in 3 steps L, R, L) to end with M facing obliquely in and (W obliquely out) with R hips adjacent but still well apart in BUTTERFLY pos;

**Twinkle Bwd, 2, 3; Twinkle Bwd, 2, 3; Twinkle Bwd, 2, 3; Back, Touch, —;**

**17** In BUTTERFLY pos facing LOD moving in RLOD M bking up (W fwd) cross L IB (W IF) of R, step R beside L while turning slightly to face obliquely out, step L in place;

**18** L hips now fairly adjacent cross R IB of L, step L beside R turning slightly to face obliquely in, step R in place;

**19** Repeat action of meas 17;

**20** Step bwd on R in RLOD, touch L to R, hold 1 ct (Adjust to L hips fairly adjacent);

**Twinkle Fwd, 2, 3; Twinkle Fwd, 2, 3; Twinkle Fwd, 2, 3; Fwd, Touch, —;**

**21** M facing obliquely out and moving in LOD (W bking up) cross L IF (W IB) of R, step R beside L while turning slightly to face obliquely in, step L in place;

**22** R hips now fairly adjacent cross R IF of L, step L beside R turning slightly to face obliquely out, step R in place;

**23** Repeat action of meas 21;

**24** Step fwd LOD on R into CLOSED pos, touch L to R, hold 1 ct;

**Bal Back, —, —; Fwd, Step, Step; Bal Back, —, —; Fwd, Step, Step;**

**25** In CLOSED pos facing LOD balance bwd on L, hold 2 cts;

**26** Step fwd on R, step in place L, R;

**27-28** Repeat action of meas 25-26;

**(L) Waltz Turn; (L) Waltz Turn (to OP pos); Bal Fwd, —, —; Bal Back, —, —;**

**29-30** In CLOSED pos facing LOD start with L ft do 2 L face turning waltzes to end facing LOD and blend to OPEN pos;

**31** In OPEN pos facing LOD balance fwd on L, hold 2 cts;

**32** Balance bwd on R, hold 2 cts;

**DANCE GOES THRU THREE TIMES**

(no twirl between sequences)

**Ending:** On meas 31 and 32 of third time thru W twirls R face under M's L and her R, ack.

### GEORGY GIRL

By Alf and Elisabeth Evans, Burnaby, B.C.,  
Canada

**Record:** Scope 7

**Position:** Intro — Open Facing. Dance — Butterfly M facing WALL.

**Footwork:** Opposite directions for M except as noted.

**Meas** INTRODUCTION

**Wait; Wait; Apart, —, Point, —; Together (to Bfy), —, Touch, —;**

**1-2** In OPEN FACING pos M facing WALL wait 2 meas;

(Please turn to page 45)





# SQUARE DANCERS

# GUIDE

1968





# Your Square Dancing World-1968

COMMUNICATION PLAYS AN IMPORTANT PART in any activity and the names, addresses and dates that follow should make the job of communicating within the realm of square dancing a bit less complicated. The hundreds of contacts listed on the following pages are available on a voluntary basis to offer directory service pertaining to the activity in their area. They will willingly help you find places to dance but will not serve as booking agents. When writing these contacts be sure to use the zip code and enclose a stamped, self-addressed envelope for a reply. Much thanks, once again, goes to these volunteers for their willingness to serve square dancing in such a needed and worthwhile capacity.

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Liverpool 13088. Tel: OL 2-2413  
Central New York

Geo. P. Schacher—3 Beechwood Ave.  
Ballston Lake 12019. Tel: EX 9-3863  
Albany-Schenectady-Troy Area

Louis Sisino—%11th Floor, New York  
Times Bldg., 229 W. 43rd St.  
New York City. Manhattan

**North Carolina**

Reggie Kniphfer—676 Newport Rd.  
Fayetteville 28304

Johnny McBride—840 Ferndale Ave.  
Winston-Salem 27101. Tel: 788-3302

Monty Montooth—1918 Catawba St.  
Fayetteville 28303. Tel: 484-4781  
Fort Bragg-Fayetteville Area

Ed Raybuck—Route 1, Box 226  
Advance 27006. Tel: 998-4216  
Winston-Salem & Piedmont Area

Jim Rose—1623 Athens Dr.  
Raleigh 27606. Tel: 832-8281

Bernie Whitaker—4116 White Pine Dr.  
Raleigh 27609. Tel: Res. 787-3143;  
Bus. VA 82511

**North Dakota**

Danny Downs—Hillsboro 58045  
Tel: Hillsboro 6-6663  
Fargo-Grand Forks Area

Allen Roth—1509 N. 17  
Bismarck 58501. Tel: 223-3600

**Ohio**

Dean Dreyer—385 Melmore St., Tiffin  
44883. Tel: 447-0560. Toledo Area

John Flynn—148 Gould Ave.  
Bedford 44146. Tel: 232-0127  
Cleveland Area

Jack Jones—1097 Leith St.  
Maumee 43537. Tel: 893-8819  
Toledo Area

Harry Kerner—3863 Bedford Ave.  
Hamilton 45010. Tel: 893-8729  
Cincinnati Area

Willard Orlich—2391 Issaquah St.  
Cuyahoga Falls 44221. Tel: 928-9385  
Akron Area

Mrs. Robert Steffee—1827 Erie St., So.  
Massillon 44646. Tel: 832-0981  
Canton-Dalton-Massillon Area

Margaret Tulipan—108 N. Longview  
St., Dayton 45432. Tel: 426-2422 after  
5 P.M. Southwestern Ohio

**Oklahoma**

Stub Davis—Box 180, Waurika 73573  
Tel: CA 8-2329, day; CA 8-2153, eve.  
S. Central Okla.—N. Central Texas

Nita Tiemann—3606 Oakhurst Dr.  
Midwest City 73110. Tel: PE 2-0907  
State of Oklahoma



Lloyd Kidwell—4680 S. Troost  
Tulsa 74105. Northeast Okla.

Carl Welch—1029 5th St.  
Alva 73717. Tel: FA 71190  
N.W. Okla.-S.C. Kans.

#### **Oregon**

Geo. Kettner—860 S.E. 12th St.  
Beaverton 97005. Tel: MI 4-6306  
Greater Portland Area

Ruth Nogle—Elsie Rt., Box 58A  
Jewell 97126. Tel: 755-2241  
Seaside-Jewell-Elsie Area

Ricky Powell—R.R. #1, Box 41  
Riddle 97469. Tel: 874-2465  
Umpqua Area

Faye Rathbun—4049 N. Overlook  
Terr., Portland 97227. Tel: 287-1325  
State of Oregon

Bill Taylor—Diamond Lake Ranger Stn.  
Toketee Star Rte., Idleyd Park 97447

Mose Van Dell—4290 Ivory Way, N.E.  
Salem 97303. Tel: Res. 363-5439;  
Bus. 581-2253

Floyd Workman—Rt. 1, Box 317A  
Tanent 97540. Tel: 535-1150  
S. Oregon & Rogue River Valley

#### **Pennsylvania**

Bruce Ashcraft—2605 Orlando Dr.  
Pittsburgh 15235. Tel: 731-8147

Peg Hersh—R.D. #6, Meadville 16335  
Tel: 332-2699. Northwestern Penn.

Tom Hoffman—R. D. #3, Rt. 15  
Mechanicsburg 17055. Tel: 766-6991  
Harrisburg Area

Bill Johnston—Box 523  
Skippack 19474. Tel: 584-4025  
Philadelphia Area

Leo D. Jones—538 W. Ellet  
Philadelphia 19119. Tel: VI 4-3126

Bill Stetler—264 Larkspur Lane  
King of Prussia 19406. Tel: 265-1945  
Delaware Valley

Mrs. Russell E. Tingle—1987 Yale  
Ave., Williamsport 17701

Edwin Vache—3058 Unruh Ave.  
Philadelphia 19149

#### **Rhode Island**

Bill Caldarone—239 Olney Arnold Rd.  
Cranston 02920. Tel: 944-1880  
State of R.I.

Dick Leger—434 Laurel Lane, Warren  
02885. Tel: CH 5-4151. State of R.I.

#### **South Carolina**

Don Wersler—601 Heyward St.  
Beaufort 2-9902. Tel: 524-2737

#### **South Dakota**

R. A. Horner—15 9th Ave., N.W.  
Watertown 57201. Tel: 886-2949  
Northeastern So. Dakota

Ernest Schleuning—Rt. 2, Box 15  
Rapid City

Glen Zea—2917 So. Summit Ave.  
Sioux Falls 57105. Tel: 332-7536  
So. Dak. & West. Minn.

#### **Tennessee**

A. B. Coleman—C. of C.,  
226 Commerce St., Kingsport 37660  
Tel: 245-3111, day; 239-6514, eve.

Bill Johnson—1520 E. McLemore  
Memphis 38106. Tel: Res. 275-7350;  
Bus. 452-3151

Joe Myers—1000 Malquin Dr.  
Nashville 37216. Tel: 228-4412

C. A. Newton—Rt. 14, Badgett Rd.  
Knoxville 37919. Tel: 584-4296  
Smoky Mountain Area

Harold Williams—5071 Parkside  
Memphis 38117. Tel: Res. 683-9354;  
Bus. BR 2-2491

#### **Texas**

Mrs. Tom Adams—4905 Pecan Springs  
Rd., Austin 78723. Tel: WA 6-2848

Leon Franks—241 Danville Dr.  
San Antonio 78201. Tel: PE 50729

Jay Griffin—2605 Wychelm, Kilgore  
75662. Tel: Res. 984-2291; Bus.  
984-3567. E. Texas-Arkansas-Louisiana

Cecil Jones—1706 Van Buren  
Amarillo 79102. Tel: DR 3-1404

Arthur Leslie—302 Waverly Dr.  
Corpus Christi 78412. Tel: WY 1-4511  
or TU 3-4891. South Texas

Bill Lynen—7898 La Senda  
El Paso 79915. Tel: 598-4389  
Southwest Texas

Johnny Mathis—203 Hot Wells Blvd.  
San Antonio 78223. Tel: LE 4-7338

J. E. "Red" Porter—401 S. Walters  
Pasadena 77502. Tel: GR 2-6134  
Houston Area

#### **Utah**

Harry D. Baker—3355 Edward Circle  
Salt Lake City 84117. Tel: 277-3673

De Mar Blain—891 32nd St.  
Ogden 84403. Tel: 392-7683

Bruce Elm—635 W. 980 North  
Provo 84601. Tel: 373-3760  
State of Utah

#### **Vermont**

John D. Clawson—Shaftsbury 05262  
Tel: 442-5076—Southwestern Vermont

Herbert Leach—The Mad Ellen  
Waitsfield 05673. Tel: 496-3415  
Central & So. Vermont

Brick Wilcox—14 Terrace St.  
Montpelier 05601. Tel: 223-5117  
or 223-5221—Northern Vermont

#### **Virginia**

Wesley Meador—914 Ironington Rd.  
Richmond. Tel: 266-3335  
Richmond-Fredericksburg Area

Charles Roller—1303 Southbury Ave.  
Richmond 2-3231

#### **Washington**

Mrs. Willis Dodge—9104 Golden  
Givens Rd., E., Tacoma 98445  
Tel: LE 1-0947

Chuck Lisle—1326 Boston, Clarkston  
99403. Tel: 3-1731, day; 8-5950, eve.  
Clarkston and Lewiston, Ida.

Jack Riley—1230½ Westlake Ave., No.  
Seattle 98109. Tel: AT 4-9966  
Western Washington

Joe Secor—S. 4507 Freya  
Spokane 99203. Tel: KE 4-8740

Jerry Wallace—Route 5, Box 565E  
Tacoma 98423—Metropolitan Seattle

#### **West Virginia**

John M. Bias—1338 3rd Ave.  
Huntington 25701  
Tel: 525-7817 or 736-4146

Don Ratkovich—60 Greenview Dr.  
Parkersburg 26101. Tel: 485-7026

#### **Wisconsin**

Brad Landry—824 10th Ave.  
Green Bay 54304. Tel: 432-4482  
Wolf River Area

Irwin Pasch—2760 Hanifi Rd.  
La Crosse 54601. Tel: 784-3284

Bill Sauer—2121 Main St., La Crosse  
54601. Tel: 782-4033 or 748-4748  
West. Wisc.—S.E. Minn.



Johnny Toth—304 N. Chicago Ave.  
So. Milwaukee 53172. Tel: 762-0879

Dale Wagner—17714 Roosevelt  
New Berlin. Tel: 782-8847  
Milwaukee Area

Gale Yanke—2605 N. Sherman Ave.  
Madison 53704. Tel: 244-0957  
Southeast Wisconsin

#### **Wyoming**

Allen Rabe—Buffalo Star Route  
Sheridan 82801. Tel: 674-7778  
Northeast Wyoming

#### **CANADA**

##### **Alberta**

Jimmy Lindsay—11004-100 Ave.  
Edmonton, Alberta. Tel: 482-3226

Bill Savage—833 Stafford Dr.  
Lethbridge, Alberta. Tel: 327-3988  
Southern Alberta

##### **British Columbia**

Dick Cameron—5512 Crown St.  
Vancouver 13. Tel: AM 6-0326

Vic Harris—20086 Grade Cresc.,  
R.R. #2, Langley, B.C. Tel: 534-6464  
Vancouver and Lower Fraser Valley

Dai MacLeod—2187 Pentland Rd.  
Victoria, B.C. Tel: 382-2781

Bob Russell—4830 Southlawn Dr.  
North Burnaby, B.C. Tel: 299-4056

John Winton—2685 Rosebery Ave.  
West Vancouver, B.C. Tel: WA 2-7797

George Woods—2250 - 8th Ave.  
Trail, B.C.

#### **Labrador**

1/Lt. D. E. Barber—FV3130426,  
Box 1343, HEDRON 4082 Strat Wg,  
APO New York 09677. Tel: 896-5358  
Goose Bay

#### **Manitoba**

Joe Johansson—330 Edward Ave., E.  
Winnipeg 25, Man.

#### **Nova Scotia**

John Essex—12 Hilton Dr.  
Dartmouth, N.S. Tel: 463-4281

#### **Ontario**

Noma Bryan—1120A The Queensway  
Toronto, Ont.

Bill Cooper—1035 Henley Rd.  
Cooksville, Ont. Tel: 277-2489

Lorne Hay—R.R. #3, Box 171  
Barrie, Ont. Tel: 728-1566  
Georgian Bay Area

Marg. Hough—33 Kells Ave.  
Scarborough, Ont. Tel: 261-3593  
Toronto Area

Allen Munro—R.R. #3  
Woodbridge, Ont. Tel: 851-1734

Bert Oakes—1249 Richmond Rd.  
Burlington, Ont. Tel: 634-4890  
Hamilton Area

Bill Robinson—510 Bond Ave., W.  
Oshawa, Ont. Tel: 725-6518

Ed Stark—30 Joicey Blvd.  
Toronto 12, Ont. Tel: 488-6301

#### **Prince Edward Island**

Bill Price—Box 214  
CFB Slemon Park, P.E.I. Tel: 436-9795

Bill Walsh—225 Boswell Cresc.  
Summerside, P.E.I. Tel: 436-3088

#### **Quebec**

Ted Bembridge—135 Glenbrook Cresc.  
Pointe Claire, Quebec

#### **Saskatchewan**

Mrs. Noreen Wilson—Valley Trails  
Motel, Box 639, Fort Qu'Appelle, Sask.  
Tel: 332-5757

## **OVERSEAS CONTACTS**

When writing to square dance representatives overseas, the use of air mail is advisable. Because many overseas square dance contacts are a part of the military, it is quite possible that these addresses will see some change. However, air mail letters and packages are usually forwarded.

#### **BERMUDA**

Mrs. June Sloper—"Flower Villa,"  
East Shore Rd., Somerset, Bermuda  
Tel: 48854

#### **CANAL ZONE**

Fred A. Ebdon—Box 2118  
Balboa, C.Z. Tel: 2-3310

#### **MEXICO**

Luis Villegas—Reyna 46-B  
San Angel Inn, Mexico 20, D.F.  
Tel: 48-12-32—Mexico City

#### **PUERTO RICO**

Lee Dunn, Jr.—Ramey AFB, 126 Park Rd.  
APO New York 09845. Tel: 27431

#### **— EUROPE —**

#### **DENMARK**

Mogens Johansen—178, Park Alle  
Copenhagen/Soborg.  
Tel: Soborg 7838

#### **ENGLAND**

Viv Cannon—26, Coleridge House,  
Churchill Gardens, London S.W. 1  
Tel: TAT 9340  
England, Scotland, Wales

Tommy Cavanagh—33 Herbert Rd.  
Seven Kings, Essex, England  
Tel: London, EAST 2787

Bert Palfreman—16 Greylands Park Ave.  
Scarborough, England. Yorkshire

#### **FRANCE**

LTC Lindell L. Cummins, G-3 Div. Hdq.  
USACOMZEUR, APO New York 09058  
Orleans

Francoise Mey—40 Rue au Bois (57)  
Metz, Lorraine, France

#### **GERMANY**

Chuck Bexley—ID, USCOB  
APO New York 09742. Tel: Mil.  
819-6809. West Berlin

#### **HOLLAND**

"J.P." Jett—928A FTD, APO New  
York 09292. Tel: WS 367, day—Utrecht

#### **ITALY**

LCDR Jack K. Hensley—U.S.  
NAVCOMMUNIT AFSOUTH, FPO New  
York 09521. Tel: 380180, Ext. 2189,  
Naples

F. J. Kitchen—c/o Goodyear Italiana  
Spa Casella Postale 10068, Rome  
Tel: 592-0652

Charles C. Thompson—USDAO  
American Embassy,  
APO New York 09794—Rome

#### **PORTUGAL**

Richard E. Campbell—1605 CAMS Box  
305 APO New York 09406. Tel: 21337  
The Azores

#### **SPAIN**

CTC Jack A. Ritter—Box 11, c/o FPO  
New York 09540—Southern Spain



— THE ORIENT —

**FORMOSA**

Frank Boyles—6214th Support Group,  
Box 154, APO San Francisco 96350  
Tel: TTA 164A—Tainan-Taiwan

**JAPAN**

Robert I. Bowie, USN—US NAV Sec GRU  
Act, Box 16, FPO San Francisco 96668.  
Yokohama

SMS Benjamin L. Dunkin 17172941,  
2875 GEEYA Sqd., Box 387, APO San  
Francisco 96323—Kanto Mura Area

Robert L. Huffman, Box 3080 6100 Cams  
APO San Francisco 96323. Tel: 2-3539  
Tachakawa AFB

Akira Ino-U-E—101-5 Kasumigaoka  
Fukuokamachi, Irumagun,  
Saitamaken. Tel: Japan 0492-61-8341  
Tokyo Area

Takatoshi Ozaki—4-775 Totsukamachi  
Shinjuku-ku, Tokyo, Japan  
Tel: Japan 03-361-6573

Sgt. Michael Robbins—Box 2747 Det.  
407 APO San Francisco 96328  
Tokota AFB

**KOREA**

MSgt. Bob Guhl—Hq. Co., 508th USASA  
Group, APO San Francisco 96276, Seoul

MSGT Paul Greer—HQ Btry 6th Gun  
Bn, 12th Artillery,  
APO San Francisco 96202

**SINGAPORE**

Malcolm Coslett—Braddell Hill,  
Braddell Rd., Singapore 20  
Tel: Res. 5-2281; Bus. 8-9011

— SOUTH PACIFIC —

**AUSTRALIA**

Ian Bell—17 iVictoria Grove,  
Auburn E.3, Melbourne, Victoria  
Tel: 82-1885

Ailsa Chadwick—22 Fernvale Rd.  
Tarragindi, Brisbane, Queensland  
Tel: 48-4991

Jack Looby—13 Griffith Ave., Bondi,  
Sydney, N.S.W. Tel: 30-8056, 30-5075  
or 38-8654

Les Shroder—93 Richardson St.,  
Albert Park, Melbourne, Victoria  
Tel: 69-4921

Jim White—Square Dance Soc. of  
N.S.W. 26 Osborne Road, Lane  
Cove, Sydney, N.S.W. Tel: 43-4240

Ron Whyte—265 Wickham Rd.  
Moorabbin, Victoria. Tel: 95-1496

**NEW ZEALAND**

Frank McKenzie—61 Mechanic St.  
Dunedin. Tel: 3-8039

Art Shepherd—181 Shortland St.  
Aranui, Christchurch

**OKINAWA**

T/Sgt. Lee Dixon—Det 8 20th WEA Sq.  
APO San Francisco 96239. Tel: 4-5105

**THE PHILIPPINES**

Peter Lee—39 Aries St., Bel-Air  
Village, Makati, Rizal, Philippines  
Tel: Res. 88-82-49; Bus. 88-85-96  
Metropolitan Manila

**GUAM**

Dick Zimmer—U.S. Naval Hosp.  
Medical Repair Shop  
FPO San Francisco 96630

**SOUTH AMERICA**

Herbert M. Liss—Apartado Del Este 5160  
Caracas, Venezuela. Tel: 33-57-51  
Ext. 61 (Bus.)

Barbara Wieseman—c/o La Electricidad  
de Caracas, Apartado 2299, Caracas,  
Venezuela. Tel: 54-70-31, Ext. 224

**IRAN**

Robert D. Burk—2006-4 COMMDT  
APO New York 09205. Tel: 880643  
Tehran

Tehran Tanglefeet S/D Club, Persian  
Knights Enlisted Mens Open Mess,  
APO New York 09205—Tehran Area

**NORTH AFRICA**

Bill Caffery—U.S. NAVRADSTA (t)  
c/o FPO New York 09544  
Tel: BOUK 319—Kenitra, Bouknadel &  
Sidi Yahia, Morocco

**SAUDI ARABIA**

George McNett—c/o Arabian  
American Oil Co., P.O. Box 1431  
Dhahran, Saudi Arabia  
Tel: 3472—Eastern Saudi Arabia

Mel Peters—Box 542, Bastanura,  
Dhahran, Saudi Arabia. Tel: 8343

**TURKEY**

Don Figueiredo—TUSLOG DET 192,  
Box 338, APO New York 09289  
Adana

Turkey Trotters—Box 1663  
APO New York 09324. Karamursal  
Air Station

**WEST AFRICA**

Frank Holtclaw—c/o M.M.A.L., P.O. Box  
548 Monrovia, Liberia, Bomi, West Africa

## About the 1968 issue of The Square Dancers Guide

In this special section you'll notice that we have listed only the square dance contacts in The United States, Canada and overseas. This was the portion in past directories which obviously attracted the greatest attention. The other sections which appeared in earlier issues of the Guide have been brought up-to-date and will be printed if you wish. Simply let us know that you would like to have us publish the dates of the Major Square Dance events for the year, 1968 Square Dance Vacations, Callers and Dancers Associations and listings of Publications and Square Dance Record Manufacturers. We'll be delighted to print them if the need seems to warrant.



*(Georgy Girl, continued)*

- 3 Step bwd away from ptr on L, hold 1 ct, point R toe twd ptr, hold 1 ct;
- 4 Step fwd on R into BUTTERFLY pos, hold 1 ct, touch L to R, hold 1 ct;

#### PART A

**Side, —, Behind, —; (Facing LOD in OP) Fwd Two-Step; (Hitch) Fwd, Close, Back, Close; Pickup (to CP), 2, 3, —;**

- 1 In BUTTERFLY pos M facing WALL step side on L, hold 1 ct, release M's R (W's L) hand hold step behind on R (W behind on L) turning to face RLOD in L-OPEN pos, hold 1 ct;
  - 2 Releasing M's L (W's R) hand hold joining M's R (W's L) hands turn in twd ptr M LF (W R F) to end facing LOD do one fwd two-step L, R, L the turn is a blending motion with the two-step;
  - 3 In OPEN pos facing LOD do a 4 ct hitch fwd on R, close L to R, bk on R, close L to R;
  - 4 M taking small steps do one fwd two-step R, L, R as (W turning L comes into CLOSED pos stepping L, R, L);
- (Box) Side, Close, Fwd (diag to WALL), —; Side (RLOD), Close, Back, —; (Limp) Side, Behind, Side, Behind; Walk, —, 2, — (to Bfy);**
- 5 In CLOSED pos M facing LOD step side on L, close R to L, step diag fwd and twd WALL on L, hold 1 ct;
  - 6 In one motion turn to face WALL and step side twd RLOD on R, close L to R, step bwd COH on R, hold 1 ct;
  - 7 Still in CLOSED pos M facing WALL step side on L, behind on R, side on L, behind on R (W XIB also);
  - 8 Turning to SEMI-CLOSED pos facing LOD walk fwd L, hold 1 ct, fwd on R turning to BUTTERFLY pos M facing WALL, hold 1 ct;

**Side, —, Behind, —; (Facing LOD in OP) Fwd Two-Step; (Hitch) Fwd, Close, Back, Close; Pickup (to CP), 2, 3, —;**

- 9-12 Repeat action of meas 1-4:
- (Box) Side, Close, Fwd (diag to WALL), —; Side (RLOD), Close, Back, —; (Limp) Side, Behind, Side, Behind; Walk, —, 2, — (to Bjo);**
- 13-15 Repeat action of meas 5-7;
  - 16 Taking short steps M walks L, R in LOD as (W steps fwd turning into BANJO pos stepping R L to end facing RLOD) M facing LOD;

#### PART B

**Fwd, Lock, Fwd, Lock; Fwd, Close, Back, —; Wheel (½ R), 2, 3, —; Spot Turn, 2, 3, — (to Scar);**

- 17 In BANJO pos M facing LOD step fwd on L, lock R IB of L (W IF), fwd L, lock R IB of L (W IF);
- 18 Still in BANJO pos step fwd on L, close R to L, bwd on L, hold 1 ct;
- 19 Stepping R, L, R do a ½ R face BANJO wheel to end facing RLOD (W end facing LOD) hold 1 ct;

- 20 Without releasing hand holds both turn R F doing a spot turn ½ stepping L, R, L to end facing LOD in SIDECAR pos, hold 1 ct;

**Fwd, Lock, Fwd, Lock; Fwd, Close, Back, —; Wheel (½ L), 2, 3, —; Back, Face, Close, — (Bfy);**

- 21 In SIDECAR pos M facing LOD step fwd on R, lock L IB of R (W IF), fwd R, lock L IB of R (W IF);
- 22 Still in SIDECAR pos step fwd on R, close L to R, bwd on R, hold 1 ct;
- 23 Stepping L, R, L do a ½ L face SIDECAR wheel to end facing RLOD, hold 1 ct;
- 24 Step bwd on R, turn to face ptr and WALL on L, close R to L as (W takes small steps fwd on L, face ptr stepping on R, close L to R) taking BUTTERFLY pos, hold 1 ct;

#### PART A

**Side, —, Behind, —; (Facing LOD in OP) Fwd Two-Step; (Hitch) Fwd, Close, Back, Close; Pickup (to CP), 2, 3, —;**

- 25-28 Repeat action of meas 1-4:
- (Box) Side, Close, Fwd (diag to WALL), —; Side (RLOD), Close, Back, —; (Limp) Side Behind, Side, Behind; Walk, —, 2, — (to Bfy);**
- 29-32 Repeat action of meas 5-8:

#### INTERLUDE

**Twirl/Vine, 2, 3, Touch; Rev Twirl/Vine, 2, 3, Touch; Apart, —, Point, —; Together (to Bfy), —, Touch, —;**

- 1 Release trailing hands M's R (W's L) retain M's L (W's R) step side on L, behind on R, side L, touch R to L as (W twirls R face R L R);
  - 2 Step side RLOD on R, behind on L, side on R, touch L to R (W does a reverse twirl stepping L R L);
  - 3-4 Repeat action of meas 3-4 of Intro:
- Sequence:** Dance goes thru twice; exclude the Interlude the 2nd time and replace with Tag Ending.

**Ending:**

**(Manuv to Bjo) Dip, —, Recover, —; Spot Turn (RF to Scar), 2, 3, —; Dip, —, Recover, —; Face (to Bfy), 2, 3, —;**

- 1 Manuv to BANJO pos M facing LOD dip fwd on L, hold 1 ct, recover on R, hold 1 ct;
- 2 Both turning R face do a spot turn in 3 steps to end in SIDECAR pos M facing RLOD, hold 1 ct;
- 3 In SIDECAR pos M facing RLOD dip fwd on R, hold 1 ct, recover on L, hold 1 ct;
- 4 Turn to face ptr and WALL taking BUTTERFLY pos stepping on R, in place L, R, hold 1 ct;

**Twirl/Vine, 2, 3, Touch; Rev Twirl/Vine, 2, 3, (to SCP), Touch; Walk, —, 2, —; Apart, —, Point, —;**

- 5-6 Repeat action of meas 1-2 of Interlude except blend to SEMI-CLOSED pos both facing LOD;
- 7 Walk fwd L, hold 1 ct, fwd R, hold 1 ct;
- 8 Releasing M's L (W's R) hands step bwd away from ptr on L, hold 1 ct, point R twd ptr, ack.



## MEMPHIS TWO-STEP

By Bill and Elsy Johnson, Memphis, Tennessee

**Record:** Windsor 4730

**Position:** Intro and Dance - Semi-Closed facing LOD.

**Footwork:** Opposite directions for M except as noted.

**Meas**

### INTRODUCTION

In SEMI-CLOSED pos facing LOD wait thru pickup notes.

### DANCE

**Fwd Two-Step; Fwd Two-Step (to CP); (Scis) Side, Close, Cross (to L-OP), —; Side, Close, Cross, — (W Twirl LF to Bjo);**

**1-2** In SEMI-CLOSED pos facing LOD starting with L ft do 2 fwd two-steps progressing LOD to end in CLOSED pos M facing WALL;

**3** In CLOSED pos M facing WALL step side on L, close R to L, cross L thru twd RLOD (both X IF) to end in L-OPEN pos facing RLOD, hold 1 ct;

**4** Step side on R, close L to R, cross R thru twd LOD, hold 1 ct as (W twirls L face in 3 steps L,R,L under joined M's L and W's R hands to end in BANJO pos) M facing diag twd WALL and LOD;

**Bjo Around, 2, 3, —; On Around, 2, 3, — (to CP); Turn Two-Step; Turn Two-Step (to SCP);**

**5-6** In BANJO pos starting M's L both moving fwd and around in six steps blending to CLOSED pos M facing WALL;

**7-8** Starting M's L do 2 R face turning two-steps progressing LOD to end in SEMI-CLOSED pos facing LOD;

**Fwd Two-Step; Fwd Two-Step (to CP); (Scis) Side, Close, Cross (to L-OP), —; Side, Close, Cross, — (W Twirl LF to Bjo);**

**9-12** Repeat action of meas 1-4;

**Bjo Around, 2, 3, —; On Around, 2, 3, — (to CP); Turn Two-Step; Turn Two-Step (to Bjo);**

**13-16** Repeat action of meas 5-8 except to end in BANJO pos M facing LOD;

**Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recover, —; Rock Back, —, Recover (to CP), —;**

**17-18** In BANJO pos M facing LOD starting with L ft do 2 fwd two-steps;

**19** Rock fwd on L, hold 1 ct, recover on R, hold 1 ct;

**20** Rock bwd on L, hold 1 ct, recover on R turning  $\frac{1}{4}$  R face to end in CLOSED pos M facing WALL;

**(Box) Side, Close, Fwd, —; Side, Close, Back, —; Vine, 2, 3, 4 (to SCP); (Twirl R) Fwd, —, 2 (to Bjo), —;**

**21-22** In CLOSED pos M facing WALL starting with L ft do a complete box two step;

**23** Step side on L, behind on R (W XIB also), side on L, cross R IF (W XIF also) of L taking SEMI-CLOSED pos both facing LOD;

**24** Retain M's L (W's R) hand hold walk fwd LOD in 2 steps L, R (as W does  $\frac{1}{2}$  R face twirl in 2 steps R, L to end in) BANJO pos M facing LOD;

**Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recover, —; Rock Back, —, Recover (to CP), —;**

**25-28** Repeat action of meas 17-20;

**(Box) Side, Close, Fwd, —; Side, Close, Back, —; Vine, 2, 3, 4 (to SCP); (Twirl R) Fwd, —, 2 (to SCP), —;**

**29-32** Repeat action of meas 21-24 except W does one complete R face twirl to end in SEMI-CLOSED pos both facing LOD;

**DANCE GOES THRU TWICE** then add ending Ending:

**Fwd Two-Step; Fwd Two-Step; Step Apart, , Ack;**

**1-2** In SEMI-CLOSED pos starting with L ft do 2 fwd two-steps to end facing ptr and WALL;

**3** Retain M's R (W's L) hands step quickly apart from ptr on L point R twd ptr ack.

## SOUTHLAWN

By Norm Clark, Burnaby, B.C., Canada

**Four ladies chain**

**Two and four right and left thru**

**One and three star thru pass thru**

**Right and left thru**

**Half square thru**

**Bend the line pass thru**

**Wheel and deal**

**Double pass thru**

**First go left next go right**

**Right and left thru**

**Star thru dive thru pass thru**

**Split two round one**

**Right and left thru**

**Cross trail**

**Left allemande**

### SINGING CALL\*

## WE'LL SWING AT THE SQUARE DANCE HALL

By Johnny LeClair, Riverton, Wyoming

**Record:** Scope #508, Flip Instrumental with

Johnny LeClair

**OPENER, MIDDLE BREAK, ENDING**

**Allemande left the corner lady**

**Do-sa-do your own**

**Join up hands circle left go around the land**

**Allemande left allemande thar**

**Forward two now make a star**

**Now the men back down the line**

**Shoot the star full around**

**Pull the corner lady by left allemande**

**Come back and promenade**

**You promenade that lady**

**Go walkin' around you all**

**We'll meet at the square dance hall**

**FIGURE**

**Heads square thru four hands around will do**

**Now turn to the outside two**

**Left turn thru in the middle you do**

**Now cloverleaf all eight of you**

**Center four turn thru one more time**

**Allemande now do-sa-do your own**

**To the corner lady swing**

**Swing and then promenade**

**You promenade that lady**

**Go walkin' around you all**

**We'll meet at the square dance hall**

**SEQUENCE:** Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending



## ELLIOTT'S CORNER

**W**AY BACK, A GOOD NUMBER OF years ago, one of the favorite square dances included the calls "*Swing in the Center and Swing on the Sides. Now swing in the center and the sides divide.*" George Elliott this month has taken the simple term "sides divide" and fashioned an entire workshop series around it. You'll find this type of drill extremely useful with those dancers who tend to have polished off the currently popular material.

Forward eight and back with you  
Two and four do a right and left thru  
Head two pass thru and Frontier whirl  
Sides divide and line up four  
Forward eight and back once more  
Now pass thru and turn back  
Bend the line  
Box the gnat across the land  
Change girls to a left allemande  
Partners all a right and left grand

Forward eight and back like that  
Four ladies chain the inside track  
Face to the middle like you always do  
One and three a right and left thru  
A full turn around  
Sides divide and box the gnat  
Face to the middle a left allemande  
Partners all a right and left grand

Forward eight and back with you  
One and three a right and left thru  
Turn your girl and  
A right and left back  
Men turn your girl and Frontier whirl  
Sides divide and line up four  
Forward eight and back once more  
Now wheel and deal  
Then dixie chain across the land  
Girls turn back a left allemande  
Partners all a right and left grand

One and three a half sashay  
Go up to the middle and back that way  
Go down the middle pass thru  
Separate go round two  
Hook on the ends make that line  
Forward eight and back in time  
Inside two a right and left thru  
Back straight out and line up four  
Forward eight and back once more  
Ends turn back and go round two  
Face to the middle a  
Right and left thru  
Sides divide and line up four  
Forward eight and back once more  
Inside two pass thru  
Frontier whirl  
Now a left allemande  
Partners all a right and left grand

Forward eight and back that way  
Two and four a half sashay  
One and three go forward and back  
Same four square thru three quarters round  
Sides divide and line up four  
Forward eight and back with you  
Ends turn in and pass thru  
Find old corner a left allemande  
Partners all a right and left grand

Forward eight and back I say  
Partners all a half sashay  
Sides divide and line up four  
Forward eight and back once more  
With the opposite two square thru  
Go all the way around  
When you come down  
Find your partner and pull her by  
Find old corner a left allemande  
Partners all a right and left grand

One and three go forward and back  
Then square thru go four hands round  
Sides divide and box the gnat  
Inside four  
Frontier whirl and square thru  
Go all the way around  
Sides divide and box the gnat  
Inside four  
Frontier whirl and square thru  
Go all the way around  
Sides divide and box the gnat  
Inside four  
Frontier whirl and square thru  
Go five hands around  
Sides divide and box the gnat  
Find old corner a left allemande  
Partners all a right and left grand

One and three go forward and back  
Do a right and left thru and don't be late  
Face the middle and separate  
Go round one  
Star by the right  
In the middle of the ring  
Sides divide and opposite swing  
Back by the left in the middle of the pen  
Sides divide and swing again  
Circle up four in the middle of the floor  
Sides divide and swing once more  
Break the ring  
At your home plate  
Sides divide and swing all eight  
Swing all eight at your home plate

### DIXIE SPIN

By Dean Hood, Wheatridge, Colorado

One and three square thru four hands  
Right and left thru star thru  
Ladies lead dixie spin  
Swing by the left  
Same ladies lead for a dixie spin  
Look for the corner  
Left allemande



### EXPERIMENTAL DRILLS

Below are four examples of the experimental lab figure Spin Chain Thru. The originator of this figure is Rod Blaylock of Albany, Georgia. The four examples below are by Chuck Raley, Lakewood, California. The description will be found on page 94.

Four ladies chain  
Heads square thru four hands  
Do sa do to an ocean wave  
Spin chain thru  
Men run bend the line  
Star thru  
Square thru three quarters  
Left allemande

Head ladies chain  
One and three square thru four hands  
Do sa do to an ocean wave  
Spin chain thru balance  
Swing thru face your girl  
Allemande left

Four ladies chain  
Two and four right and left thru  
Heads square thru four hands  
Do sa do to an ocean wave  
Spin chain thru  
Girls turn back  
Couples circulate  
Bend the line cross trail  
Allemande left

Four ladies chain  
One and three square thru four hands  
Do sa do to an ocean wave  
Spin chain thru  
Catch all eight  
Ladies lead dixie chain  
Go on to the next ladies lead  
Dixie style to an ocean wave  
Men trade men circulate  
Allemande left

### NOT NEW

From notes of So. Calif. Caller's Ass'n.

Allemande left like an alamo  
Right to your own and rock it so  
Swing thru, turn right, turn left  
And rock it up and back you do  
Swing thru, turn right  
Turn left rock it jack  
Promenade with your own you do, etc.

### CIRCULATE TO DIXIE

By Chet Littleton, Anaheim, California

Promenade don't slow down  
One and three wheel around  
Right and left thru turn the girl  
Do a dixie chain  
Girls turn back  
Star thru  
Frontier whirl (all four couples)  
Boys turn back  
Girls circulate  
To a left allemande

### PASS THRU BREAK

By Stub Davis, Waurika, Oklahoma

One and three right and left thru  
Same ladies chain that's what you do  
Same four square thru and when you're thru  
All pass thru  
Centers pass thru  
Centers in wheel and deal  
Centers pass thru  
All pass thru  
Centers pass thru  
Centers in  
Wheel and deal  
Left allemande

### SINGING CALL \*

### THESE BOOTS ARE MADE FOR DANCIN'

By Ray Bohn, Louisville, Kentucky

Record: Top #25155, Flip Instrumental with  
Ray Bohn

OPENER, MIDDLE BREAK, ENDING  
Circle left I hear these boots a walkin'  
Half way 'round then go left allemande  
Right and left grand I wanta' tell you somethin'  
Swing your partner promenade  
We're on the way  
These boots were made for walkin'  
Don't play the waitin' game  
One of these days these boots are  
Gonna dance me right away  
FIGURE  
Allemande the corner swing the gal you know  
Head (side) two couples do a do-sa-do  
Swing thru and then  
Spin the top my friend  
Find the corner swing and you promenade  
These boots were made for walkin'  
I mean just what I say  
One of these days these boots are  
Gonna dance me right away  
Alternate figure (easy)  
Head (side) two couple right and left thru  
You turn 'em star thru  
Pass thru go right and left thru  
Dive thru  
Square thru three quarter round I say  
Swing the corner promenade  
We're on the way  
These boots are made for walkin'  
Don't play the waitin' game  
One of these days these boots are  
Gonna dance me right away  
Challenge figure  
Four face one three face two  
One face four two face three  
Four ladies roll away  
Pass thru round off  
And clover in  
Pair off peel the deal  
Here do-sa-do for real  
Cross trail swing the corner promenade  
These boots were made for walkin'  
I mean just what I say  
One of these days these boots are  
Gonna dance me right away  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending



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(Letters, continued from page 3)

for a number of years now and find them invaluable in recording dance dates and to use as a diary of various events.

Harry Rutquist  
Portland, Ore.

Dear Editor:

This thank-you letter is long overdue but we hope that you will accept our sincere thanks and gratitude for the fine publicity you gave us in the October 1967 issue of *Sets in Order* . . . It confirms our theory that *Sets in Order* is interested in all square dancers no matter how large or small a group is represented. May we commend you on your fine job.

Mr. and Mrs. Fred Zunino  
Indian Hill Grange Hall  
Greenville, California

Dear Editor:

We love *Sets in Order*; we read it from cover to cover. Would like to see our caller as Caller of the Month. Is there any procedure to recommend him for this?

Suzanne Hauter  
Harrison, Mich.

Anyone wishing to "nominate" a person as  
Caller of the Month or a couple for the Paging

the Roundancers section, should send a biography containing the information usually found in these features, plus a glossy photo. Often we work as much as 18 months ahead and for that reason are able to use only a part of the stories sent to us. Particular attention is given to covering as many different areas as possible. — Editor

Dear Editor:

. . . I look forward to reading my *Sets in Order* every time. In November I thought the article by Ed Gilmore, "Where Did Everybody Go?" was excellent. At this moment we are getting a lot of sound advice in our club from that one article.

Jean Shorthouse  
Ottawa, Ont., Canada

Dear Editor:

Re the article, "Where Did Everybody Go?" in November, I know of four sets of dancers who are returning to their basements to DANCE to good recordings, timed and phrased to good music and good choreography. They have learned to DANCE — not in a crash program where such things are left out . . .

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of TIMING. Some never learned to dance to music — they PLOD (a few callers do, too). Most new CALLERS know nothing of PHRASING. It's frustrating to dance *to* these callers and *with* those plodders.

Today it's RUN RUN RUN instead of DANCE DANCE DANCE. After working all day I object to working again at RECREATION. We've got enough good records to dance for a long time and this is FUN . . .

A Dancer in Ohio

Dear Editor:

Toronto Squares and other clubs in the Toronto area are saddened by the death of one of our dancers, May Cockitt, on November 9, 1967. Sets in Order very graciously printed a picture of May and her husband Bill on the occasion of their 50th Wedding Anniversary in January, 1966. We will always feel grateful to you folks for this and a lot of us will treasure this edition.

Anne Tuckwell  
Scarboro, Ont., Canada

Dear Editor:

Happy Birthday! It doesn't seem possible that 20 years have gone by since the birth of

"Sets", but we can say that each month would seem like a year because we have been so eager to get our copy of Sets in Order. We read about other areas and find out what is new and it is very stimulating.

Ross and Penny Crispino  
Nampa, Idaho

Dear Editor:

Congratulations on your "20th Year" of publication of Sets in Order. We hope to be reading it every month for the rest of our days.

Each month we find something especially worthwhile to add to our "warehouse of knowledge." In November, along with Ed Gilmore's fine article reprinted from a 1959 issue and Earl Johnston's Interview, we noted a trend of keen interest to those of us who are trying to keep squares and rounds together — namely, the inclusion of Ben Highburger's wonderful dance, Hot Lips, in your round dance write-up.

Gene and I have made it a practice to teach four of the most popular rounds to our basic groups each year. Not the newest, but those still around. Our first is always Hot Lips; our second two-step is our own Dancing Shadows.

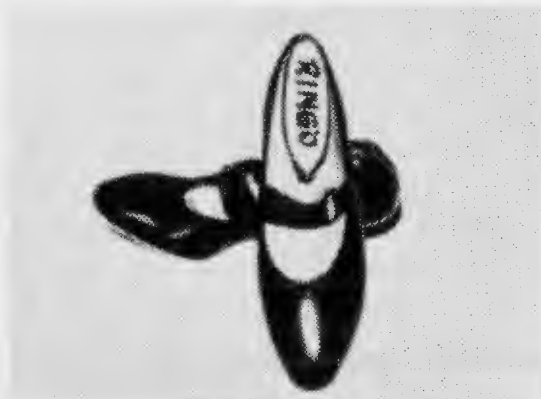
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Edna Arnfield  
Skokie, Ill.

Dear Editor:

Thank you for presenting our badge to your subscribers as the Badge of the Month in November 1967. The club name has been changed to Torch Twirlers as the Torch Teens and Choctaw Twirlers have merged into one

club. We would like to correct an error in the column; the club dances in Niceville, Florida and not in Mary Esther.

Rex Taunton  
Niceville, Fla.

(Date Book, continued from page 5)

Mar. 2—Duck 'n' Dive Guest Caller Dance

H.S. Cafeteria, Rolla, Mo.

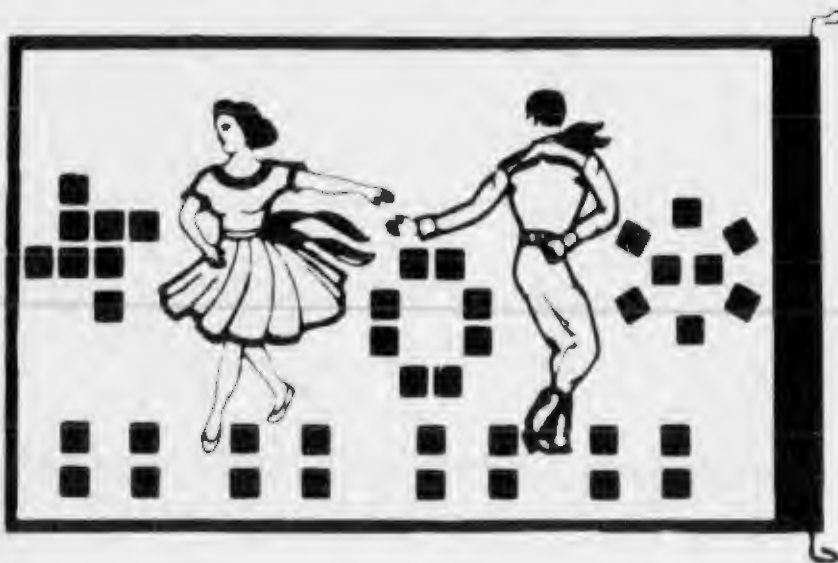
Mar. 2—3rd Ann. Kaw Valley Fiesta de DeSoto

H.S. Gym, DeSoto, Kansas

Mar. 9—Guest Caller Dance

Hayloft, Asbury Park, N.J.

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Mar. 15-16—Southwest Area S/D Assn. 20th  
Ann. Spring Fest., Sun City, Texas

### **GEMS FROM THE AREA PUBLICATIONS**

"Meet Your Callers" in *EAASDC Newsletter (Europe)*:

Some of you might have wondered who that young caller is who has been accompanying the Beaux & Belles (Frankfurt) on their visits

to other clubs. The young caller in question is Gerhard Neffgen, a German National who, until five years ago, did not speak a word of English. Gerhard, who was born and reared in Frankfurt, Germany, started square dancing in the fall of '61, after he had accepted the invitation of a friend to visit the Beaux & Belles on one of their Open House evenings in Frankfurt. Gerhard said that he had a very hard time going through the class since he did not speak any English. Quoting Gerhard:

"I learned every figure by heart out of a lit-

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the book, Basic Movements of Square Dancing (published by Sets in Order). I liked square dancing immediately. I danced to Lloyd Poole after graduation. He is my great idol. He does not know it, but he inspired me to take up calling."

Gerhard said that it took him three years from the time he became interested in calling until he actually started calling. Gerhard spent seven months traveling throughout the United States in 1964, visiting all his square dancing friends and also attending the Third Overseas

Square Dancers Reunion in Colorado Springs.

After his return to Frankfurt he started calling for the Taunus Twirlers, a teenage group. When Bob Begg left for the States, he took over as club caller for the Beaux & Belles. He is still calling for the Beaux & Belles and "likes it better and better." We are convinced that Gerhard has been responsible for a large share of the interest that our German neighbors have given to square dancing lately and can only hope that he will keep up the good work. The Beaux & Belles in Frankfurt can be congratu-

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Alma Miller of Dayton, Ohio, relates a story which shows what can be done by the application of a lot of dogged persistence plus enthusiasm to get a square dance class thru to graduation. The class which later became the Wayne Township Western Squares started out in an old converted furniture store which had

been turned into a ballet school. Alma and her husband, Joe, had to go two or three hours prior to their class to heat the cold, dirty building. After 6 weeks the owner needed it for her own dancers. The Miller group moved to a long, narrow Civic Room in a bowling alley for 6 more weeks. Then the local bank gave them use of their lovely basement from which they were forced out because of fire regulations and only one entrance. Next to a private basement and finally to the Millers' newly-cemented garage to complete the course.

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### LATEST RELEASES ON KALOX

K-1075 SHINDIG IN THE BARN—Flip/Inst Caller: Harper Smith

K-1074 SKIRTS—Flip/Inst. Caller: Bob Yerington

### RECENT L.P. RELEASES ON KALOX

K-2003 SING ALONG (WITH SAM THAT IS) Caller: Sam Mitchell  
Ten great singing calls as called by the one and only Singin' Sam

K-2002 SQUARE DANCE TIME Caller: Bob Yerington

K-2001 LET'S DANCE Caller: C. O. Guest



### NEW ON LONGHORN

LH-166 MY GAL COUNTRY STYLE Flip/Inst. Caller: Jerry Smith

### LATEST RELEASES ON LONGHORN

LH-165 I'LL TAKE CARE OF YOUR CARES Flip/Inst. Caller: Ralph Silvius

LH-164 TURN OUT THE LIGHTS—Flip/Inst. Caller: Red Warrick



### NEW SQUARES ON BELCO

B-110 SPINNING WHEEL Flip/Inst. Caller: Johnny Hozdulick

B-111 WHY DO YOU TREAT ME LIKE YOU DO Flip/Inst.  
Caller: Walt McNeel

### NEW ROUNDS ON BELCO

B-227-A SNOW FLAKE Two-Step By: Jerry & Jo Gierok

B-227-B MOLLY BROWN Two-Step By: Ralph & Lucile Turner

These records available at the dealers listed on pages 63 and 65



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But complete the course they all did—staying with it thru all the changes. A tip of the mike to class *and* teachers.

## THOUGHTS ON GRADUATING FROM A SQUARE DANCE CLASS

By Bobbi and Howard Siegel—  
Los Angeles, Calif.

What an absolute joy it was participating in your square dance class! Monday evenings were the high spot of our week. It was such fun putting our bodies into some pattern of rhythmic movement while enjoying the com-

panionship of so many nice people. Since our boy was born (he was four years old in March) we had become positively inactive socially and I really believe square dancing gave us a new lease on the social part of our lives! We are thankful for the helpful teaching manner and this splendid introduction to square dancing.

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OF THE  
MONTH**



*Bill Higgins — Fairfax, Va.*

**B**ILL HIGGINS, AS A MEMBER OF the Armed Forces, has left a happy trail of square dancers wherever his military duties have taken him, and that is plenty of places.

It was in St. Louis that the Higgins' first saw square dancing, sitting around in the hall until they were brave enough to get out and try dancing. This was in 1946 when there were no formal classes and far fewer basics than now.

In 1951 Bill started his first square dance, a small Officers Club group. He was sent to Korea and then to Japan, where his wife Kathi joined him 18 months later. He started another group in the Officers Club at his station — and with a live band. After six months back at Fort Bragg, the Higgins' were on their way to Germany where they promptly started their first organized club, the Mannheim Mixers. This club recently celebrated its 10th birthday — and the Higgins', on another tour of duty, were able to be present — a truly memorable occasion.

After four wonderful years in Germany, with square dancing playing a large part that included dancing at the Brussels Worlds Fair in

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**Decker's Records — E. 3936 17th Ave.,  
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GAYLON  
SHULL



EDNA & GENE  
ARNFIELD

1958, Bill and Kathi returned to the States — to Huntsville, Ala., where, yes, they started the Rocking Rockets. In three years there, they conducted classes every 6 months.

By 1963 the Higgins' were back in Germany, this time in Heidelberg where Bill was the caller for the Heidelberg Hoedowners. Next to Kaiserslautern where, of course, he started another class which became the Skirts and Spurs Club. On this last tour the Higgins', with the John Kaltenthalers and Bob Millicans staffed the highly successful first and second

editions of the European College of Square and Round Dancing, as well as the first and second European Funstitutes. Bill was drafted in as Vice-President of the European Callers Association and was MC at the 2nd EAASDC Square Dance Convention in Mannheim.

About a year ago Bill and Kathi returned to the D.C. Area and — what do you know — they have a square dance class about to become a club — and a round dance class, as well. As can be seen, the trail of dancers in their wake is a wide and active one.



## MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS

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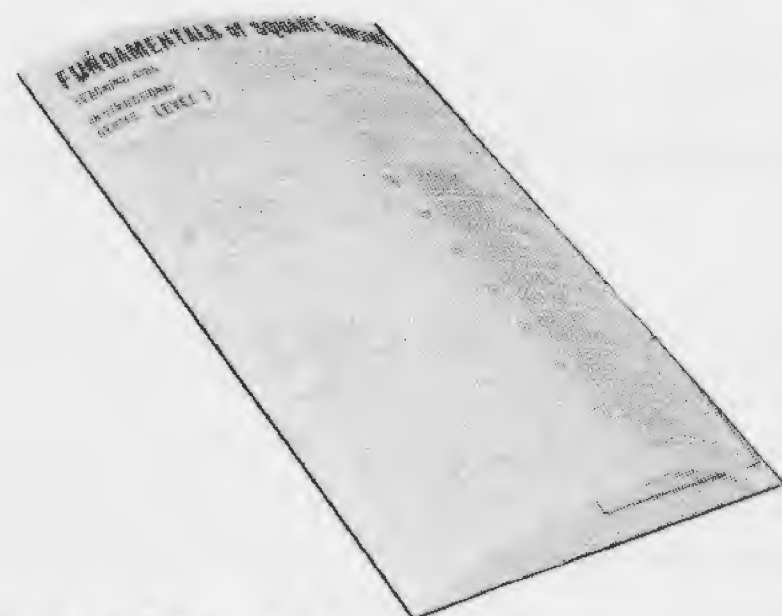
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(Records, continued from page 6)

**Music:** Western 2/4 — Guitar, Trumpet, Piano, Drums, Bass, Trombone, Saxophone

**Synopsis:** Complete call printed in Workshop.

**Comment:** Danceable music and a usual smooth flowing well timed Flippo routine.

Rating: ☆☆☆+

### TURN OUT THE LIGHT — Longhorn 164

**Key:** B Flat **Tempo:** 124 **Range:** High HA

**Caller:** Red Warrick **Low LB**

**Music:** Western 2/4 — Guitar, Vibes, Clarinet, Drums, Bass, Piano

**Synopsis:** (Break) Do-sa-do corner — swing partner — promenade — heads (sides) wheel — right and left thru — cross trail — allemande — weave — do-sa-do — promenade (Figure) Heads (sides) square thru — do-sa-do — swing thru — men trade — star twirl — square thru three quarters — swing corner — allemande — promenade.

**Comment:** Standard dance patterns with acceptable tune and well played music. This one will please callers that like tunes pitched in lower keys. Rating: ☆☆☆

### JUST IN TIME — Hi-Hat 354\*

**Key:** A Flat **Tempo:** 128 **Range:** High HC

**Caller:** Bill Peterson **Low LC**

**Music:** Standard 2/4 — Clarinet, Trumpet, Piano, Vibes, Guitar, Banjo, Drums, Bass

**Synopsis:** Complete call printed in Workshop

**Comment:** A good tune, smooth dance patterns and music with lots of drive. Rating: ☆☆☆+

### HILLBILLY FEVER — Top 25158

**Key:** F **Tempo:** 132 **Range:** High HD

**Caller:** Jim Bauer **Low LC**

**Music:** Western 2/4 — Banjo, Piano, Guitar, Drums, Bass

### CURRENT BEST SELLERS

Fifty dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-January.

### SINGING CALLS

Shindig In The Barn	Wagon Wheel 206
Ride Ride Ride	Grenn 12093
Little Pedro	Hi-Hat 352
Cross The Brazos	Kalox 1071
Just Like All The Other Times	Wagon Wheel 205

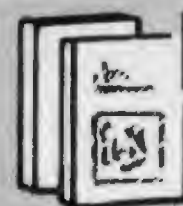
### ROUNDS DANCES

Sweet Thang	Jewel 150
The Sheik	Scope 4
Bon Bon	Belco 223
Marnie	Grenn 14100

With three tying for fifth place

Charlie's Shoes	Scope 3
Darling	Hi-Hat 837
Whisper Waltz	Grenn 14101



**RECORDS****Local Dealers****PUBLICATIONS****CATERING TO SQUARE DANCERS**★ **ARIZONA**

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P.O. Box 1863, Sierra Vista 86535

RECORDLAND  
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★ **CALIFORNIA**

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Square Acres, Rte. 106,  
East Bridgewater 02333

SUE'S SPECIALTY SHOP  
S. Main Street, Topsfield 01983

More Dealers Follow



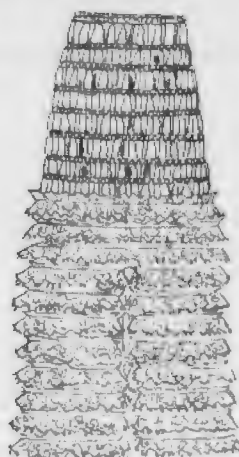
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**Synopsis:** (Break) Corner do-sa-do — see saw — circle — allemande — do-sa-do — bow — weave — do-sa-do — promenade — swing (Figure) Heads square thru — star thru — pass thru — bend the line — up and back — pass thru — allemande — weave — do-sa-do — corner promenade.

**Comment:** Excellent tune and music with standard dance patterns. Rating: ☆☆☆

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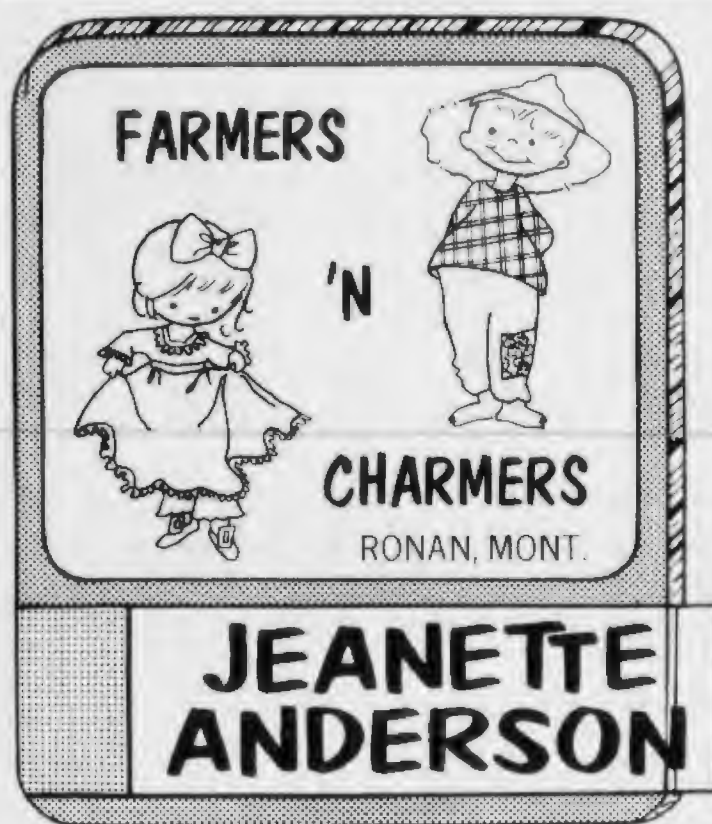
Key: E Flat      Tempo: 124      Range High HC  
Caller: Fred Bouvier      Low LC  
Music: Western 2/4 — Multiple Guitars, Drums, Bass

**Synopsis:** (Break) Allemande — do-sa-do — promenade — Men roll back allemande — right and left grand — do-sa-do — allemande — swing — promenade (Figure) Heads (sides) square thru — right and left thru — half sashay — box the gnat — right and left thru — square thru three quarters — allemande — box the gnat — pull by — swing — promenade.

**Comment:** A novel tune, acceptable music and well arranged dance patterns. Rating: ☆+

**WE'LL DANCE AT THE SQUARE DANCE HALL** —  
Scope 508\*

Key: Several      Tempo: 130      Range: High HC  
Caller: Johnny LeClair      Low LC  
Music: Western 2/4 — Piano, Guitar, Vibes,



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**★ WASHINGTON**

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DECKER'S RECORDS  
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**★ WISCONSIN**

MIDWEST RADIO COMPANY  
3414 W. North Ave., Milwaukee 53208

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

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**Synopsis:** Complete call printed in Workshop

**Comment:** A very well arranged dance to dance-able music. Tune is "Truck Stop Grill".

Rating: ☆☆☆+

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**Key:** E Flat **Tempo:** 128 **Range:** High HA  
**Caller:** Ray Bohn **Low LB**

**Music:** Western 2/4 — Guitar, Banjo, Drums, Bass, Piano

**Synopsis:** Complete call printed in Workshop

**Comment:** A popular tune. Good music, well timed patterns. Music is pitched low.

Rating: ☆☆☆+

**HAPPY — Blue Star 1821**

**Key:** G & A **Tempo:** 120 **Range:** High HD  
**Caller:** Ken Bower **Low LG**

**Music:** Western 2/4 — Trumpet, Piano, Drums, Bass, Guitar, Trombone, Organ

**Synopsis:** (Break) Circle — allemande — weave — box the gnat — ladies promenade inside — do-sa-do — allemande — promenade — (Figure) Heads promenade halfway — lead right circle to a line — cross trail — allemande — right and left grand — pass partner — swing next — promenade.

**Comment:** A very good tune and well played music. Tempo is very slow. A slight speed up makes it far more pleasant to dance but does raise the higher notes.

Rating: ☆☆☆

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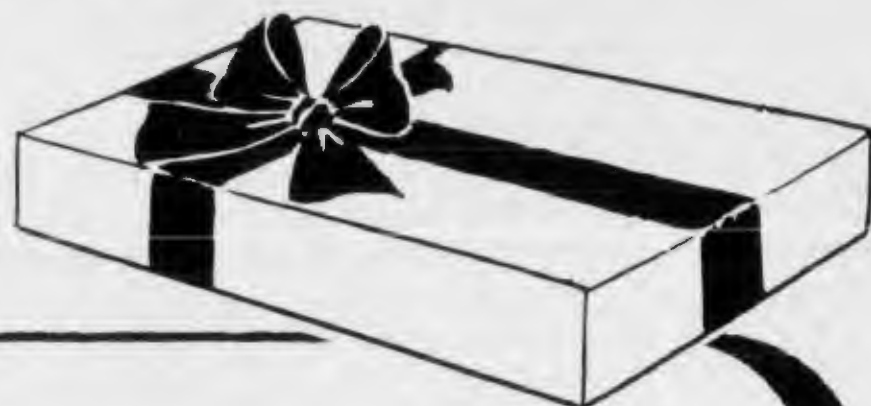
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### HOEDOWNS

**SOURWOOD — Square Tunes 108**  
Key: A Tempo: 136  
Music: (Square Tunes) — Violin, Guitars, Bass

**BURNING LEATHER — Flip side to above**  
Key: G Tempo: 131  
Music: (Square Tunes) — Violin, Guitar, Banjo, Bass  
Comment: Traditional style hoedowns. Music is busy. Rating: ☆+

**LIBERTY — Blue Star 1822**  
Key G Tempo 132  
Music: (Ernie and the Hunters) — Violin, Guitar, Bass

**CHATTER PLATTER — Flip side to above**  
Key: A Tempo: 130  
Music: (Ernie and the Hunters) — Violin, Guitar, Bass, Drums  
Comment: Traditional style hoedowns. "Chatter Platter" has solid rhythm.

### ROUND DANCES

**DREAM LOVER — Grenn 14103**  
Music: (Al Russ) — Piano, Saxophones, Trumpet, Drums, Bass  
Choreographers: Peggy and Gerry Mace  
Comment: Good waltz music and a smooth flowing routine for experienced dancers. Eight measures are repeated.

**LUCKY STAR — Flip side to the above**  
Music: (Al Russ) — Piano, Guitar, Saxophones, Trumpet, Drums, Bass  
Choreographers: Eloise and Roy Appel  
Comment: Bouncy and danceable music. A two-step routine that is not difficult but is not for the newer dancer. No measures are repeated.

**ORANGE BLOSSOMS — Grenn 14104**  
Music: (Al Russ) — Violins, Saxophones, Trumpet, Piano, Drums, Bass, Flute, Trombone  
Choreographers: Oscar and Frances Schwartz  
Comment: Excellent big band music. The thirty two measure routine has eight measures re-

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peated and although not difficult it is not for the novice dancer.

**SUGAR BABY** — Flip side to the above

**Music:** (Al Russ) — Piano, Saxophones, Trumpets, Flute, Drums, Bass

**Choreographers:** Willie and Vonnie Stotler

**Comment:** A good recording of tune "When My Sugar Walks Down The Street". The novelty routine is one half repeats but the dance is not for beginners.

**BRAMBLE BUSH** — Hi-Hat 846

**Music:** (Dick Cary) — Guitar, Trumpet, Piano, Saxophone, Accordion, Drums, Bass

**Choreographers:** Pete and Ann Peterman

**Comment:** Lively, contemporary music and a very easy but interesting routine. Dance has twenty four measures with eight of them repeated.

**LITTLE WHITE LIES** — Flip side to the above

**Music:** (Dick Cary) — Saxophone, Guitar, Drums, Accordion, Piano, Trumpet, Bass

**Choreographers:** Chet and Barbara Smith

**Comment:** Well arranged music and a smooth flowing but not difficult dance routine. Eight measures are repeated.

### LLOYD LITMAN

Lloyd Litman, co-author of "Instant Hash" and long a familiar figure in the ranks of square dance leadership, passed away January 16th, 1968 at his home in Parma, Ohio. Lloyd and his wife Myrtis devoted many unselfish hours to their favorite activity and were responsible for teaching hundreds the great pleasures of square dancing. In addition to his wife, Lloyd is survived by his five children, all daughters, Lea Ann, Janet, Holly, Nina and Brenda. The family residence is located at 7309 Greenleaf Ave., Parma, Ohio. The square dance world is indeed saddened by this loss.

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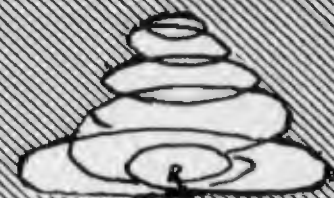
*John Minton in Tip Topics—Ohio*

The idea of being precise in executing square dance movements is not new . . . but I believe it requires frequent repeating . . . Dancing for a fair period of time should bring about reliability of movement, if the dancer is really trying. First he should try to analyze each basic movement when it is introduced, to determine where it will take him . . .

The majority of squares that break down do so, I believe, because of insufficient study of

what certain movements do. Therefore, lines go askew, people are turned the wrong way, etc. . . . After an analysis and understanding of the basic movements of square dancing, execute them properly. Go as far as one is to go but no more. Make square turns. Keep lines straight and circles round. Face people squarely. Do the movements called, snappily, but in *time to the music*. Be courteous to others. Dance your part as if the other seven people in the square depended on you, because they do . . .

# TOP



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14103 Dream Lover/Lucky Star

### RECENT SQUARES

12097 Tonight Carmen — Schneider  
12096 Come On Over — Johnston  
12095 Lay Some Happiness — Schneider  
12093 Ride Ride Ride — Davis

## TOP

### NEWEST FLIP SQUARES

25163 "I'M A SWINGER" by Ray Bohn

25164 "HAPPY WANDERER" by Ben Baldwin, Jr.

### RECENT SQUARES

25162 Humpty Dumpty Heart — Baldwin  
25161 Chinatown — Kinnane  
25160 I'll Come Running — Peterson  
25159 Boston Jail — Keys  
25158 Hillbilly Fever — Bauer  
25157 She's Gone Gone — Blickenderfer  
25156 Further Down Road — Williams  
25155 These Boots — Bohn

# FAMILY SQUARES





## SUBJECT: THIS DANCING MEN-WITH-MEN (ARKY STYLE) HAS GOT TO GO!

### *If Callers Only Knew How We Dancers Feel*

#### The Problem

*I like to square dance. As a matter of fact, my wife and I have enjoyed it for more than a dozen years. However, we have come mighty close to hanging up our dancing shoes recently when I have suddenly found myself in the center of the square, along with three other men. While our lady partners have stood on the perimeter of the square watching, we have had to do square thrus, right and left thrus, two "ladies" chain, etc., all men-with-men, no ladies! If this is square dancing, lead me away from it.*

*There is something about putting your hand around the waist of another man and trying for a courtesy turn that is only surpassed in its stupidity by having another man try to courtesy-turn you. Once in a while something of this nature, as strictly a gag, is understandable, and sometimes is even fun. However, in my estimation, there is nothing less enjoyable than doing arky style figures, trying to guess which hand goes on top, trying to remember which is the man and which is the lady, etc., and I feel that callers who call this type of gobbledy gook have simply never had to dance it. — G. R.*

THERE HAVE BEEN SITUATIONS in our country's past history when female dance partners were just not available and men dancing the part of women made it possible to concoct some limited square dance activity. We have read of these experiences taking place in the mining camps of early California, but only as poor substitutions for the real McCoy.

In today's square dancing many of the patterns have become "sexless" with the men and women working independently of each other as

Ladies with ladies,  
Men with men.  
That's the  
Arky Star.



they pass thru, separate, go around one, down the center, etc. The majority of movements of course work equally well with men or women. However, the courtesy turn, the swing, the star thru, and other similar movements, differ for the man and lady.

Except perhaps as an occasional gimmick or stunt, we would be inclined to agree with this month's dissenter. We will be among the first to resist attempts to abolish the courtesy turn or eliminate the waist swing. Ladies as well as gentlemen square dancers are not unmindful of the fact that this is an activity built equally for the enjoyment of the man and the lady. We say, "Let's keep it that way."

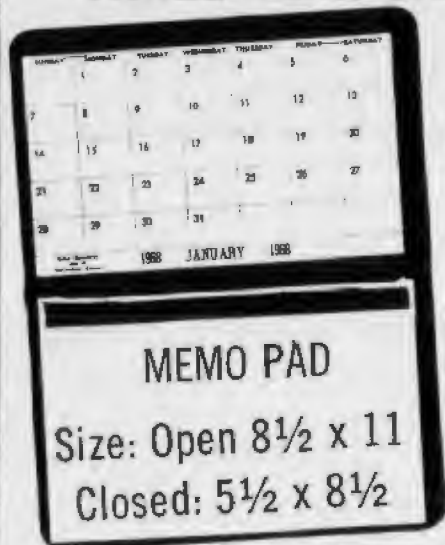
Uuugghh! Men with men in a courtesy turn.





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—Photo by Charles Nicholas

*Bill and Elaine Piercy — Memphis, Tenn.*

**T**HE PIERCYS HAVE BEEN square dancing since 1957 and round dancing since 1959. They became involved subtly in the teaching phase when members of their square dance club kept encouraging them to teach rounds to the club. This they did and in 1965, when local teachers Marvin and Leah Goldman moved away, there were the Piercys to take over the leadership. They have conducted several beginner classes and just graduated a class of ten couples.

Since 1962 when they attended the Dance-A-Cade session with the Hamiltons, Richards' and Turners, the Piercys have been to Kirkwood Lodge, Western Hills, and many festivals, always seeking out the round dance activity offered by many excellent instructors.

Bill and Elaine are members of the Dixie Round Dance Council and Bill is Chairman this year of the Memphis Round Dance Teachers Assn. They belong to the Memphis Callers Workshop and to a couple of the square dance clubs there. They are of the contingent who believe so firmly that square and round dancing should not be separated and they organize their dance life with this in mind.

When they are not moving smoothly on the

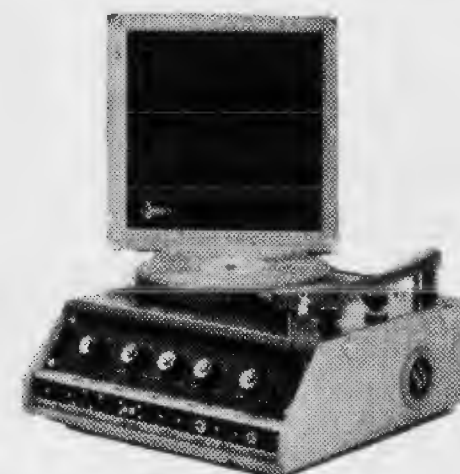
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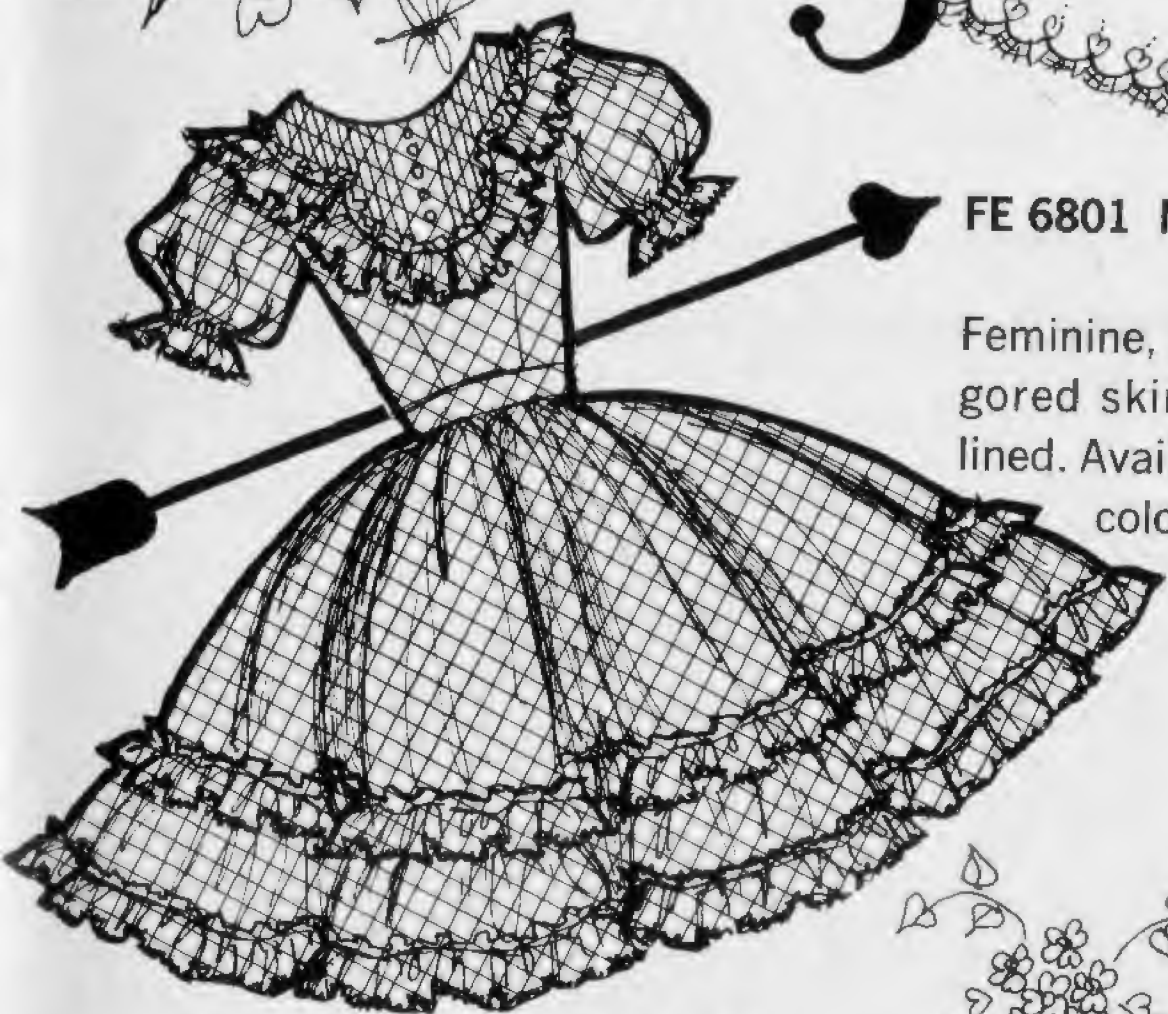


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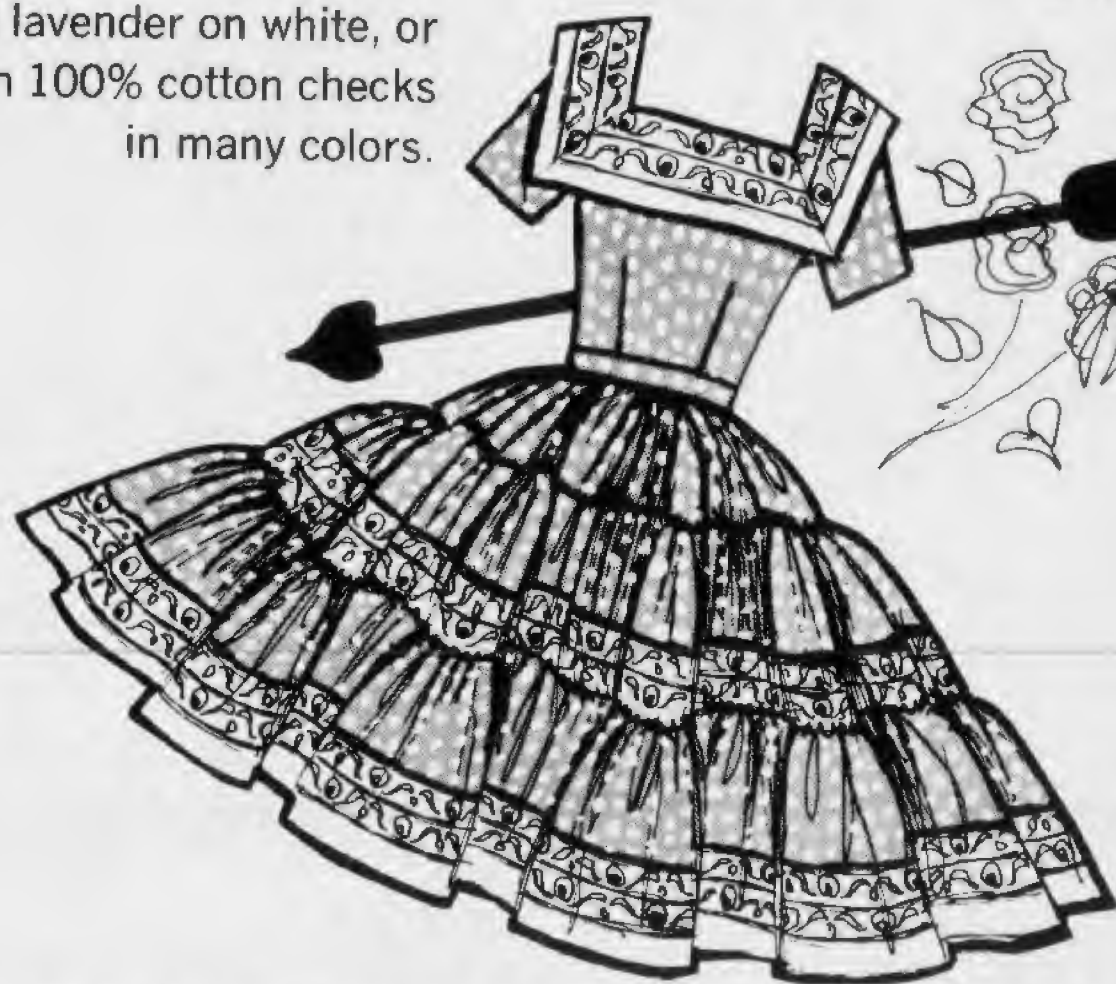


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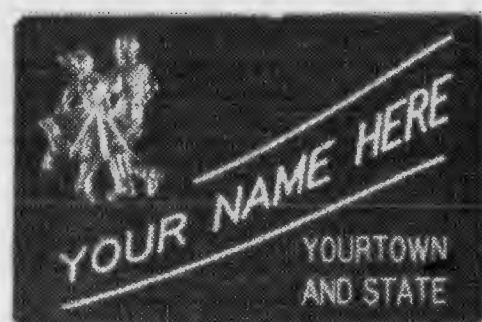
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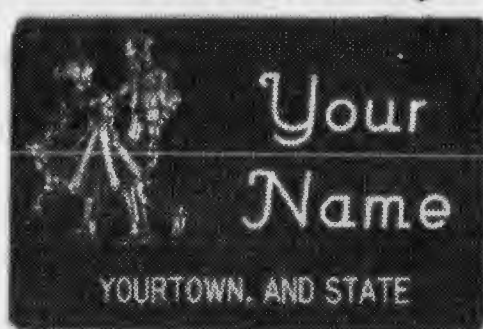
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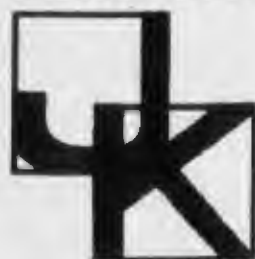
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**1st ANNUAL  
WESTERN SQUARE & ROUND DANCING  
MONTREAT, N.C.  
July 4-5-6, 1968**

#### Staff:

Myrna Cheek, Stanton, Calif.  
Ted Frye, Knoxville, Tenn.  
Billy Joe Oliver, Greeneville, Tenn.  
Danny Robinson, Winter Park, Fla.  
Homer Walter, Lexington, Ky.  
Don Williamson, Greeneville, Tenn.

#### Rounds:

Ruth Jewell & Wray Ferrell, Raleigh, N.C.

**For information Write: Don Williamson  
College Hills, Greeneville, Tenn. 37743**

**Presents 2 Festivals**

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WESTERN SQUARE & ROUND DANCING  
CROSSNORE, N.C.  
August 1-2-3, 1968**

#### Staff:

Don Belvin, Manchester, Tenn.  
Bill Brown, Huntsville, Ala.  
Woody Christopher, Shelby, N.C.  
Ted Frye, Knoxville, Tenn.  
Bob Rust, Daytona Beach, Fla.  
Don Williamson, Greeneville, Tenn.

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Ernie Kinney

judgment for that particular group.

Too frequently, recently, we have seen evidences of poor judgment in telling jokes at a square dance and people on the dance floor have been embarrassed.

We have a philosophy on this. If whatever you are going to say or write cannot possibly offend any one, that's one thing, but if your story might cause tremendous laughter on the part of a few, indifference on the part of others, but hurt feelings and embarrassment for even one or two, then we would question

its intelligent use.

Basically, we don't feel that a square dance where people are on their feet ready for the music and the calling, is the ideal spot for telling stories anyway. This is a captive audience. They're in the hall for one purpose — to dance and to enjoy the joys and pleasures of the activity.

Not everyone is blessed with the intelligence of good judgment, but everyone can avail himself of a very simple rule. If you have a doubt — leave it out.

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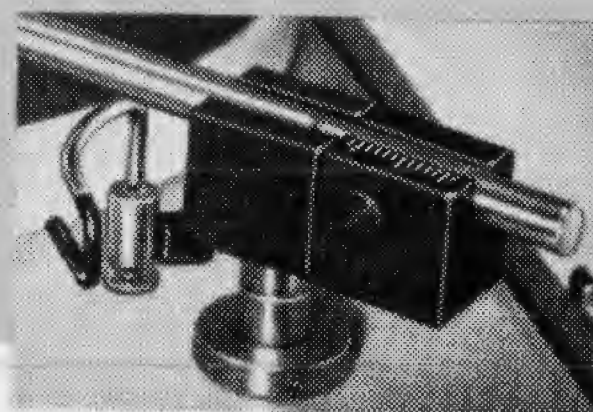
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# EXPERIMENTAL LAB



*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

**T**HE POSSIBILITIES THAT ARISE BY combining existing basics are almost endless. Some of these combinations allow sufficient time for directional calling throughout. Others are set up to move more rapidly and sometimes require a "key command" to start the dancers moving. With many of these "key commands" also go directional calls, and a movement such as the following which takes an estimated 16 steps might be done with the "key command" alone. It is doubtful, however, that dancers would feel too comfortable unless some form of directional calls were included. Let's take a look at the movement.

## SPIN CHAIN THRU

By Rod Blaylock, Albany, Georgia

**From two similar parallel Ocean Wave formations, the end couples will turn half way around. Next, the couples in the center of each line will turn  $\frac{3}{4}$  round and make an Ocean Wave across the set. The couple in the center of this new wave turns half way around. Then, the end couples in this same center wave turn  $\frac{3}{4}$  to finish in two similar parallel Ocean Waves.**

The challenge here of course is, could you call all of this descriptively without having to refer to the term "Spin Chain Thru"? You might think it thru as you follow the dancers in our pictured sequence. Starting in two similar parallel Ocean Wave lines (1) the formations each break in the center and couples turn with adjacent hand-holds half way around (2). Those now in the center of the two Ocean Wave formations turn with their adjacent hands  $\frac{3}{4}$  of the way around (3) ending in an Ocean Wave formation across the set.

In this new Ocean Wave the centers turn with their adjacent hands half way around (4) and then both couples in this center formation turn, using adjacent hands,  $\frac{3}{4}$  round (5) to end in two Ocean Wave lines (6) in basically the same positions as in the starting formation (1). For some set ups to use with this experimental movement, please turn to page 62 in the Workshop.





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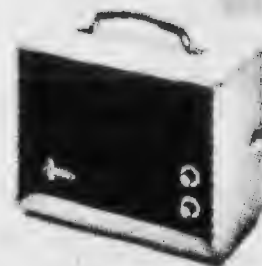
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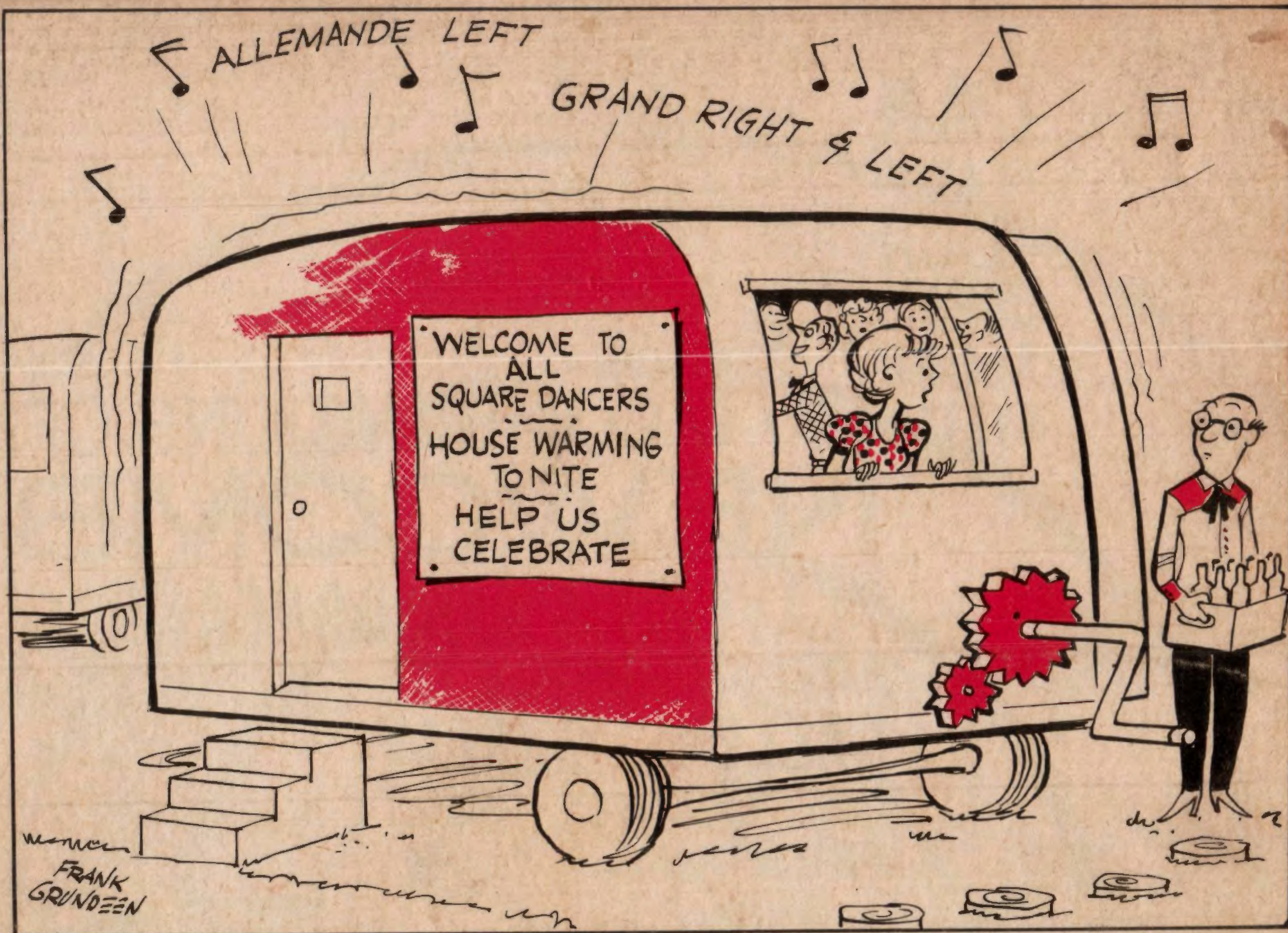
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